

MUSIC & DRAMA

I keyed

black

✓
+

The American Organist

PUBLIC LIBRARY

MAR 18 1946

DETROIT



CALVARY CHURCH, MEMPHIS
Adolph Steuterman began to serve his church here in 1919 but expanded his program to serve a whole city
Organ by Aeolian-Skinner in 1936

MARCH, 1946

Vol. 29, No. 3 - 25¢ a copy, \$2.00 a year

*Made with an
Unseen Material..*
IDEALISM

Ideals are inherent in the construction of each Möller organ. And, though ideals are invisible in substance, their presence in a Möller instrument is not wholly imperceptible to a discerning mind.

The materials themselves—metals, leather, wood—tell in their quality that they are chosen with a discriminating knowledge and deliberation that do not hesitate at infinite trouble.

The sight of a Möller organ—the design, cabinets, hand-wrought carvings, the infallible precision of intricate, inner details—these speak in their very existence of hands that work with immeasurable patience and a knowingness thoroughly achieved. Only ideals of highest craftsmanship can motivate a labor so painstaking.

Audibly, the tones of a Möller organ—the glowing swell of sound, the lucid accuracy—are evidence that in their making lies a loving care for perfection stronger than the demands of mere necessity. Möller skill is deeper than dexterity. Möller skill, lighted by idealism, is true artistry in its fullest sense.



MEMBER: THE ASSOCIATED ORGANBUILDERS OF AMERICA



**CATHARINE
MORGAN**

F. A. G. O., F. W. C. C.

Concert Organist

Organist and Director of Choirs

HAWS AVENUE METHODIST CHURCH
Norristown, Pennsylvania

With the cessation of hostilities we can now hope for a return to pre-war conditions which will enable us to resume our normal work as organbuilders.

Casavant Brothers Ltd.

ST. HYACINTHE, P. QUE.

CANADA

ESTABLISHED IN 1880



There is something about the very nature of bell music that expresses the memorial spirit . . . and in the harmonic tuning of a Deagan Carillon bell music attains heights of expression never before approached. . . . Here is tonal fidelity that stirs the soul, beauty that holds the promise of joyous reunion on other shores. . . . What form of War Memorial could possibly be more eloquent or appropriate? Let us send you interesting particulars. . . . J. C. Deagan, Inc., 371 Deagan Building, Chicago 13, Illinois.



DEAGAN

HARMONICALLY TUNED

Carillons

(Member, The Associated Organbuilders of America)

LONGY SCHOOL of MUSIC

Cambridge, Massachusetts

Instruction in Organ Playing by

E. POWER BIGGS

Four year Course leading to Diploma. Graduate study leading to Soloist's Diploma. Correlation Course with Harvard University and Radcliffe College.

Distinguished faculty in all departments

Address MELVILLE SMITH, Director, for catalogue
One Follen Street Cambridge 38, Mass.

We Have

2000 Yards Felt, various thicknesses. Send for samples and prices. Also other supplies.

Write Today

ORGAN SUPPLY CORPORATION

540-550 East 2nd Street Erie, Penna.
(Member, The Associated Organbuilders of America)

ELECTRIC ACTION

- Parts for or complete relays, combinations, switches, coupler systems, stop controls and chest actions. Also a full line of engraved items for the organ.

For further details consult your organ builder.



The W. H. REISNER MFG. CO., Inc.
Hagerstown, Maryland

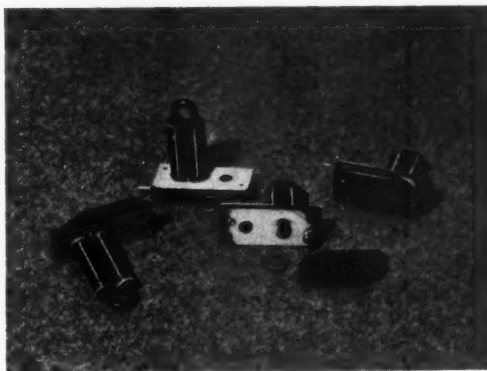
FINE

through and through

A basic characteristic of the Reuter Organ of yesterday, today, and tomorrow.

The Reuter Organ Co.
Lawrence, Kansas

- Builders of Fine Pipe Organs Exclusively ■



DESIGN FOR SPEED

The magnet is the control centre of pressure and exhaust for the pouches that admit air to the pipe. The quick response of the action is largely due to the efficiency of this unit.

Precision workmanship goes into the making of Aeolian-Skinner magnets. The size of the air ports in the block is finely calculated so that there is no loss of efficiency in exhausting the channel that it controls. The magnet itself has just the correct amount of winding to insure a positive pull on the armature without waste of current.

Our action is a carefully developed set of parts, all planned to work in the greatest balance. It is this close relation between the parts that gives the Aeolian-Skinner action its superior quality.

AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, *President*
WILLIAM E. ZEUCH, *Vice President*

Factory and Head Office
BOSTON 25, MASS.

(Member, The Associated Organbuilders of America)

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Note to Composers & Publishers

• New music sent to T.A.O. for review should come only from the publishers, and their own office records should guarantee that only one copy of any composition is ever sent. Occasionally the same piece is reviewed twice in these pages, and the duplication is not discovered until filing is done some months later. T.A.O. can not afford the time and money involved in checking each new anthem received, to determine if it has already been reviewed; since only a very few composers and publishers indulge, purposely or otherwise, in these duplications, all we can do is to eliminate from future review service the compositions of such composers unless they realize the justice of this request and cease the practise.—ED.

Music for the Easter Season

*A8E—Moravian, ar.H.Gaul: "Easter Credo," 8p. md. (Galaxy, 16¢). For "adult chorus, junior or ripieno choir (sometimes 4-part), and tenor solo (precentor)." The materials are truly musical, easy to understand and enjoy; form and style are quite free but content is normal, for average choirs of fair ability. Everybody will like it.

A6(J)E—Carl F. MUELLER: "He is risen," C, 8p. md. (Schirmer, 16¢). C.F.Alexander text. A simple, strong theme is first given in joyful Easter style, and then the men sing it in 2-part while the women's voices in 2-part add a running figure somewhat in descant manner. Next the chorus takes it in minor key, and finally the note-values are changed and it is again done with adults on the theme, juniors on the descants.

AP—Frances WILLIAMS: "Jesus comes now," C, 9p. me. (Flammer, 18¢). R.Newton text. A simple anthem in hymn style suitable for average choirs, ending fortissimo.

General Service Music

A4+—Noble CAIN: "He who would valiant be," Ef, 8p. me. (Flammer, 16¢). J.Bunyan text. A hymn-anthem showing the value of the simple type of old-fashioned music. First the chorus, simple but not commonplace music; then solo voice is added; junior choir does a little work in easy 3-part chords, a bass voice answering; and though the whole thing remains simple, it is original, effective music of the kind congregations can understand.

*AW3—Dufay, ar.P.Boepple: "Magnificat in 8th Mode," 8p. u. md. (Music Press, 32¢). Latin text. Contrapuntal music of a fine order of technical excellence for our best choirs and educated congregations.

A—Caroline GESSLER: "Psalm of Trust," Dm, 8p. u. md. (Flammer, 16¢). Psalm 40 text. Here's an anthem that has rather a good quantity of excellence; it begins slightly on the dry technical side but develops into something quite worthy of any good choir and service. Distinctly church music of the better sort, we'd say.

*AW3(J)—ar. William A. Goldsworthy: "Fourteen Classic Anthems," 46p. me. (J. Fischer & Bro., 75¢). "For 1, 2, and 3 voices, with descant—junior or adult women's voices." Most of the numbers are for women's voices in unison, though a few are for 2-part and 3-part; the descants are almost all unison; some selections are without descant and can be done by the juniors alone. One of the aims of the collection is to give progressive materials to develop the junior choir's capacities. Among the wellknown anthems included are Granier's "Hosanna," Adam's "O holy night," Wesley's "Lead me Lord," Barnby's "Sweet is Thy mercy" and "King all glorious." First the Granier; instead of spoiling the naturalness of the music, Mr. Goldsworthy has taken its own themes and used them most effectively for the two-choir arrangement. Dvorak is not so well known, but here again the Arranger doesn't try to be clever but musical, and

any junior choir will stand up to this type of music and do its best on a par with the adults—and in reality that is what the real aim of the collection was. Adam's "O holy night" gives an arranger a wide-open invitation to ruin the music, but W.A.G. has done nothing of the sort; he has made it all the more beautiful in the way he works the juniors into a team with the adults. Humperdinck's prayer was originally a prayer, but it was in an opera; some will say thumbs-down for church, some won't. Anyway here is a version that justifies its use in church for the way it makes the junior choir a part of the service. Next we have Bach, not spoiled but truly effective for the combination. Wesley's "Lead me Lord" is another gem of restraint and beauty. Barnby's "King all glorious" is done by chorus in unison with juniors in unison on an embellishing commentary of their own. A lot of review space for one collection, but if we are determined to use junior choirs in a Sunday service for adults, this collection is ideal and worth many times its cost.

A—William A. GOLDSWORTHY: "Lighten our darkness," Af, 6p. md. (Edwin H. Morris Co., 15¢). Prayer-book text. This setting aims to paint the mood rather than merely furnish filler music; it is truly musical but a bit more serious than average services very often allow in liturgical necessities. Strong music not for normal services but special occasions when the mood is solemn. Grand for Lent in these evil days.

*AM5—Handel, ar.C.D.Dawe: "Alleluia," D, 8p. md. (Schirmer, 16¢). "Coronation anthem," for men's chorus with soprano obbligato for part of it. No text, only the word Alleluia repeated over and over again, and of course for the most joyful of occasions.

*A—Handel, ar.T.T.Noble: "Behold the Lamb of God," Gm, 4p. md. (Schirmer, 10¢). From the "Messiah," and there's no need for anything more here than merely to report the existence of Dr. Noble's edition.

*A5(W4)—Praetorius, ar.McIlwraith: "Hosanna to the Son of David," Gm, 4p. me. (Gray, 15¢). Biblical text. The men sing a bass part in unison while women's voices do four-part work over it.

AW5—Louise P. STONE: "Hear my prayer," 8p. u. d. (Gray, 16¢). Psalm 143 text. Here's an anthem with something to back it up besides the urge to see one's name in print as a composer. Never mind if the harmonic richness is overdone, it sounds grand just the same; a fine combination of harmonic and thematic worth—and real worth too.

EVENINGS OF MUSIC

presented by

HUGH GILES, Organist

Monday Evenings at 8:30

■

March 18 — Britt Trio, auspices A.G.O.

March 25 — Bach "Magnificat" and other works

April 1 — Saidenberg Little Symphony

■

CENTRAL PRESBYTERIAN CHURCH

Park Avenue at 64th Street

New York City 21

WRITE CHURCH OFFICE FOR FREE TICKETS

Outstanding ORGAN ALBUMS

A Partial List of Selected Organ Compositions

L. BOELLMANN

DOUZE PIECES (12 Pieces) 1.50

J. BONNET

DOUZE PIECES NOUVELLES (Album of 12 Pieces) 2.50

TH. DUBOIS

DOUZE PIECES NOUVELLES (Album of 12 Pieces) 2.50

FRENCH ORGANIST

VOLUME 1—VOLUME 2 Each 1.50

S. KARG-ELERT

ALBUM OF SELECTED PIECES 1.50

CHORAL IMPROVISATIONS, OP. 65:

Vol. 1—Advent and Christmas 1.50

Vol. 2—Passion Week 1.50

Vol. 3—New Year, Easter, Church Festivals 1.50

Vol. 4—Ascensiontide and Pentecost 1.50

Vol. 5—Reformation Day, Fast Days, Communion and Funeral Rites 1.50

Vol. 6—Confirmation, Marriage, Christening, Harvest Festival 1.50

O. A. MANSFIELD

SEASONAL VOLUNTARIES:

Easter and Ascension 1.00

Voluntaries for Public Occasions 1.00

H. MULET

ESQUISSES BYZANTINES (Complete) 2.50

Available at your Music Dealer or from

EDWARD B. MARKS MUSIC CORPORATION

R. C. A. Bldg. • Radio City • New York 20, N. Y.

DURING THE EASTER SEASON Play These Successful Organ Solos

BARTLETT

Easter Melody, Op. 268 (Hammond

Registration by Charles F. Paul)60

Festival Hymn, Op. 24760

DIGGLE

Song of Triumph50

FAULKES

Hosanna, Op. 18350

STEBBINS

Festival Piece50

VAUSE

Prelude for Easter90

WACHS

Hosanna50

Order them today from

GSCHIRMER

NEW YORK 17
3 E. 43rd St.

CLEVELAND 14
43 The Arcade

LOS ANGELES 55
700 W. 7th St.

■ Austin Diapason Chorus Work ■

Primary chorus of modified Schulze timbre—brilliant, singing, with moderate basses and adequate trebles.

Secondary chorus work as indicated by conditions—Geigen, tapered, or Silbermann.

All with commensurate upper work and mixtures, reinforcing the nature of each particular tonal division.

A system of ensemble and of scaling and voicing based on the best English and French schools, affording convincing inner-sectional blend and inter-sectional contrast.

Basic timbres and bass-treble balance governed by and adjusted to individual acoustics.

Austin mixtures are both brilliant and sweet. There is no need or excuse for the hard, angular, "black and white" type of mixture—or for reedy sounding mixtures in flue choruses. Scientific treatment makes Austin mixtures musical.

Even our smaller ensembles will do equal justice to Bach and Widor.

AUSTIN ORGANS, INC.

Hartford 1, Conn.

(Member, The Associated Organbuilders of America)

A—Frances WILLIAMS: "Blessed is the man," 9p. me. (Flammer, 18¢). Psalm 1. Harmonic, serious, and for solemn occasions. Conceived in harmony rather than counterpoint, the materials had to change completely with change of text, so that there is considerable variety in the anthem's nine pages.

ORGAN & STRINGS

Mozart: *Sonatas 7, 8, 10, 11*, all in one cover, full score with the 'organ' part which is given on two staves and is therefore equally adapted to piano, 31p. me. (Music Press, \$3.00 score, 30¢ parts). Both Mr. Biggs and Music Press deserve the profession's thanks for preparing and publishing these things, for one of the best ways to gain favor for the organ is to use it with other instruments in this way; such always draws larger audiences. It should not be difficult for an organist to find the necessary two violins and violoncello in order to present these Mozart works in concert.

"CHRISTIAN HYMNS"

A new hymnal sponsored by The Christian Foundation, Columbus, Ind.

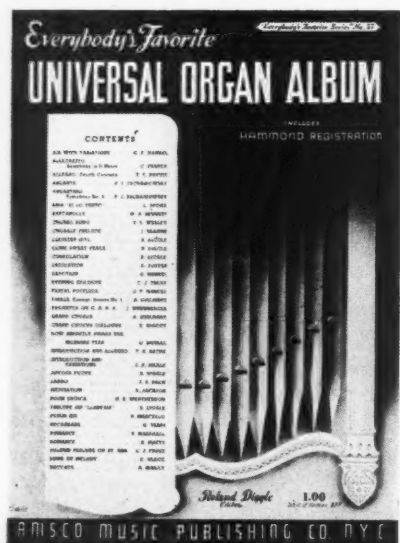
• 6x9, 543 pages, 492 hymns and responses, cloth-bound (North River Press, 311 West 43rd St., New York 18, N.Y., \$1.50 single copies, \$1.00 by the hundred). The aim seems to be to concentrate as much as possible on actual Christianity—the teachings of the New Testament. In the front is an index by first lines; in the back are indexes by authors, composers, tune titles, meter, Scriptural texts, and topics. There are 97 pages of responsive readings, calls to worship, etc. All stanzas of the texts are printed between the staves. The hymntunes range all the way from some few of the Gospel type on up to those based on plainsong; the favorites of all congregations are almost sure to be here. The fact that one type of congregation won't like this particularly rhythmic or melodious hymntune has not kept it out of the book, for there are congregations that will like just that; a hymnal is much like a menu: no one customer is supposed

to like everything offered; each selects only what he likes. In the first 300 hymns the nearest approach to secular sources are No. 20, the old Welsh melody, yet No. 21 is that grand hymntune of Scholefield, "St. Clement"; No. 298, the Schumann piano piece, called here "Canonbury," and No. 299, Gottschalk's Last Hope, here called "Mercy," yet to offset these, No. 300 is a very sturdy church tune, distinctly church music, and No. 301 is nothing less than the grand "Duke Street." Hymnal-makers probably are afraid to be reformers, knowing full well the church will not support reform of its own acts, but this book goes a very long way in presenting singable hymntunes of the kind congregations like to sing, without wasting space on new and all too often completely unsingable tunes. It is the kind of a book especially useful to non-liturgical denominations.

Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

• Two outstanding works by Dr. Eric DeLAMARTER have recently been published by Witmark: *Suite for Organ* and *Festival Prelude*. They are a must for all progressive organists; even our stodgy recitalists may find it to their interest to include these works by an outstanding American composer. *Suite* consists of *Flourish*, *Melody*, and *Scherzo*, 14 pages, of moderate difficulty, effective and melodious. The three numbers may be played separately and the work should prove of practical use to organists generally. *Festival Prelude* has the subtitle *In Honor of St. Louis, King of France*. It is a recital number and not at all easy; at the same time it is the sort of music one can live with and enjoy working on. It demands a fairly large instrument and the performer will have to do more than just play the notes; perhaps a little on the long side, 14 pages. I believe it will prove tremendously effective if played with as much care for detail as the Composer has spent on the work. These two works are important; it is to be hoped organists will give



For Lenten and Easter Programs!

EVERYBODY'S FAVORITE, No. 57

UNIVERSAL ORGAN ALBUM

The latest issue in our already famous organ series

Arranged and Edited by Dr. Roland Diggle

35 Selections • 160 Pages • Price \$1.00

An unusual and appealing collection with many compositions not found elsewhere. Includes pieces by Bach, Brahms, Diggle, Franck, Gigout, Guilment, Handel, Jackson, Mailly, Marshall, Matys, Merkel, Popper, Rheinberger, Spohr, Tschaiakowsky, Verdi, Wesley, Weatherdon, et al.

Playable by organists of average ability and effective on organs of all sizes. Includes registration for the organ and for the Hammond electrotone.

Other Organ Books in Everybody's Favorite Series

"EFS" No. 11

ORGAN PIECES

Contains over 50 specially selected compositions covering the entire field of organ music. A folio every organist should own.

"EFS" No. 17

139 SELECTED ORGAN PIECES

Contents embrace Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on how to modulate and improvise. With Hammond registration.

"EFS" No. 27

ORGAN MUSIC

Selected by Roland Diggle

Presents a studied and specific program for the organist for use on small or large organs; includes Hammond registration.

"EFS" No. 37

SELECTED ORGAN SOLOS

Contains outstanding organ solos selected by Roland Diggle. Excellent as recital and concert pieces. Hammond registration included.

"EFS" No. 47

STANDARD COMPOSITIONS FOR ORGAN

Another great collection of organ solos compiled and edited by Roland Diggle. Includes registration for the Hammond.

"EFS" No. 54

A Master Selection of Compositions for Organ

Arrangements equally effective on large or small organs and playable by organists of average ability. With Hammond registration.

Each folio contains 192 pages—Price \$1.00 Each—At your music dealer or postpaid direct from

AMSCO MUSIC PUBLISHING CO.

1600 BROADWAY

NEW YORK 19, N. Y.

"HIGHEST QUALITY RATING".....AAF



*Now Kilgen is Building Great Organs Again
....with new techniques and facilities perfected
during four years of precision aircraft work....*

¶The AAF's highest quality ratings were awarded our war production of famous combat gliders, sub-assemblies for the B-29, aircraft turret assemblies, navigation equipment and rotor blades for helicopters.

¶Now, with a feeling of deep satisfaction, Kilgen's skilled designers and craftsmen resume their accustomed handiwork . . . better equipped than ever before to carry on the Kilgen tradition of great organ building which, except for the war, has not been seriously interrupted for over seven generations.

¶Many large organs are already under construction . . . soon the transcendent tones of the new, finer Kilgen Organs will be lending distinction to churches and auditoriums throughout the country.

The Kilgen Organ Company

Executive Offices and Factory



4632 W. Florissant Avenue

EUGENE R. KILGEN
President

MAX HESS
Chief Engineer

St. Louis 15, Mo.

PAUL J. GARVEY
Vice President



them the reception they deserve. We shall look forward to future numbers in this Witmark series with keen interest.

A delightful short piece is Robert ELMORE's *Autumn Song* (Galaxy). I have found this as satisfying a piece of organ music as anything I know, a real poem in music that cannot possibly fail to please all who hear it. Here again the Composer only gives you the notes, the performer must give it a soul. The country is full of organists who can and do play faster than the organ speaks, but how few can take a piece like this and make it the gem it is! Don't miss this, you guys.

From England where there is a real paper-shortage comes an *Organ Sonata in D-minor* by Charles PROCTOR (Lengnick). Mr. Proctor is a wellknown London conductor and organist; among his recent published works are a *Sonata* for violin & piano and some large-scale orchestral things. *Sonata* is in three movements, fairly modern in style, and overly difficult. *Allegro Moderato Appassionata* is a sturdy movement in 6-4 time covering 13 pages. The second movement is an attractive 4-page *Elegia* with a moving pedal part, easy and effective and a good service prelude. The 17-page *Toccata on Vater unser im Himmelreich* has some tricky bits but on the whole is not difficult. The subject of both the first and last movements is a counterpoint to the melody of the third phrase of the chorale. The work should make a fine recital number and would go well on a medium-sized instrument.

England's John IRELAND gives us a *Miniature Suite for Organ* (Ascherberg): *Intrada, Villanella, Menuetto-Improvisu*. All are attractive and of course well-written; they should make good service material and first-rate teaching pieces in that they have style and demand more than just note-playing.

I like very much an *Aria & Allegro* by J. Stuart ARCHER (Ascherberg) that cover 12 pages. *Aria*, a serious lento espressivo of two pages, leads into a jolly allegro in 6-8 time. Outside of one or two bits it is fairly easy and goes well on

a modest instrument. I have found it an excellent service prelude.

Among the new re-issues there is a *Boellmann Album* and a *Second French Album* (Marks). Both are more than worth the price asked, and while most of the music sounds to me rather dated, it is good practical writing that deserves a place in every organist's library.

Last but by no means least we have Folio's 29, 30, 31, 32 in the Masterpieces series (Liturgical Press). No. 29 contains music by Couperin, No. 30 music by Buxtehude, Telemann, and Bach, No. 31 a Suite on the 1st Tone, 7 movements by Clerambault, and No. 32 music by Sweelinck. All four folios are of extreme interest and every organist should have a working knowledge of this music.

There are two excellent and practical numbers in Jean PASQUET's *Arioso* and Richard PURVIS' *Carol Prelude Chantres* (Sprague-Coleman). The first is a lovely adagio of four pages that every organist should play; simple in texture, it is churchly and effective. The Purvis number is a set of three variations on a carol tune and is one of the best of the Composer's published works and should make a name for itself both in recital and service. I find it most attractive.

I like very much the *Fantasia on St. Denio* by G. CAMERON (Gray). Here is a fine piece of writing based on the tune usually sung to the words "Immortal, invisible, God only wise." It is suitable for prelude or postlude as well as recital and if this hymn is sung at the service or Thiman's excellent anthem using the tune is used, here without doubt is the ideal service prelude. It is not too easy and needs a good organ but I do recommend it highly.

Kenneth WALTON gives us two admirable numbers, *Chorale & Fughetta* and *Fantasia on Four Christmas Carols* (B.M.I.). Here is music for every organist, not too long, not too difficult, written with a real knowledge of what is effective for the instrument. You cannot go wrong on these two pieces.

LENTEN and EASTER ~ OCTAVO and ORGAN

~ New ~

S.A. — EASTER CAROL	Margaret Starr McLain	4090	.12
S.S.A. — THOU HALLOWED MORN OF EASTER.....	Claude Means	4504	.15
ORGAN — PRELUDE.....	Caesar Franck, Arr. by Wm. A. Goldsworthy		1.00

Octavo

S. A.

THE AWAKENING.....	Mueller	4076	.12
O GLORIOUS HOUR.....	Tschaikowsky	4053	.10
HOSANNA (Palm Sunday).....	Granier	4055	.12
THE PALMS (Palm Sunday).....	Faure	4050	.12
RESURRECTION.....	McLain	4082	.12

S. S. A.

LIFT UP YOUR HEADS (Palm Sunday) ..	Scholin	4500	.15
THE LORD IS RISEN.....	Gounod	564	.12

S. A. T. B.

AGAIN THE LORD OF LIFE AND LIGHT	Gaines	923	.15
----------------------------------	--------	-----	-----

ALLELUIA, CHRIST IS RISEN TODAY	Stickles	977	.15
ALLELUIA, SWELL THE STRAIN.....	Hosmer	796	.12
DAY OF RESURRECTION.....	Gaines	916	.16
CHRIST THE LORD IS RISEN TODAY.....	Day	881	.12
AN EASTER HALLELUJAH.....	Wrigley	938	.12
HALLELUJAH! HE IS RISEN.....	Francis	996	.15
HE IS RISEN.....	Day	906	.16
HE LIVES TO PLEAD FOR ME.....	Davies	959	.15
I SAY TO ALL MEN FAR AND NEAR	Mueller	922	.15
LO, THE WINTER IS PAST.....	Frazee	931	.12
SEE, THE KING OF KINGS TRANSCENDENT	Bornschein	972	.15
THIS IS THE DAY.....	Day	930	.16

Organ

CHRIST IS RISEN.....	Saxton	.50
CONCERT FANTASIA ("He Is Risen").....	Diggle	.50
DEVOTION (Lenten).....	Scholin	.50
EASTER MORNING.....	Malling	.50
EASTER MORNING.....	Baumgartner	.50
EASTER VISION ("Strife Is O'er"—Palestrina)	Thatcher	.50
FESTIVAL TOCCATA ("Alleluia He Is Risen") ..	Diggle	.60
FUGHETTA ("Rise My Soul and Stretch Thy Wings")	Saxton	.50
THE MASTER HATH A GARDEN.....	Mueller	.50
PAEAN OF EASTER.....	Mueller	.50
PALM BRANCHES (Palm Sunday)...	Faure-Westbrook	.50
PAQUES FLEURIES (Palm Sunday).....	Mailly	.50
PASTORALE (Lenten)	Scholin	.50
PROCESSIONAL TO CALVARY (Good Friday) ..	Stainer	.50
A SONG OF TRIUMPH.....	Mueller	.50
SUNDOWN AT BETHANY.....	Diggle	.50
THOU ART MY ROCK.....	Mueller	.50

EDWIN H. MORRIS & COMPANY, Inc.

• 1619 BROADWAY •

NEW YORK 19, N. Y.

Oberlin Conservatory of Music

A Department of Oberlin College

Exceptional Advantages for the Organ Student

**Distinguished Series
of Artist Recitals every year**

For catalog address

Frank H. Shaw, Director

Oberlin, Ohio

World's Largest Organ

Convention Hall, Atlantic City

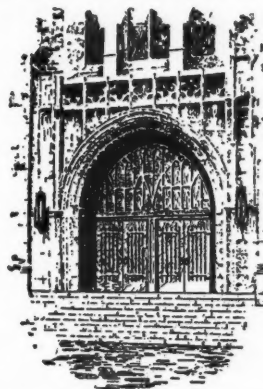
The American Organist

August 1932: Contains full description of console as built, 12 full-page plates; tells everything an organist needs to know about that console in order to play it easily. \$1.00 postpaid

The American Organist

Staten Island 6, N.Y.

Westminster Choir College



JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER MCCURDY
Head of Organ Department

**TRAINING ORGANISTS AND
CHORAL CONDUCTORS**

FOR THE
CHURCH, CIVIC CHORUS, SCHOOL
and COLLEGE

PRINCETON, N. J.

University of Michigan School of Music

HILL AUDITORIUM

FIVE PROGRAMS of ORGAN MUSIC

ANN ARBOR

under the direction of PALMER CHRISTIAN

First Program

Thursday, March 28, 1946, 8:30

by Marilyn Mason*

Three Chorale Preludes Bach
In dulci jubilo
Alle Menschen muessen sterben
Ein feste Burg ist unser Gott
Passacaglia and Fugue in C-minor Bach
Ave Maria Reger
Phantasia on B-A-C-H Reger
Three Nocturnes DeLamarter
Nocturne at Sunset; The Fountain;
Nocturne at Twilight.
Andante cantabile (Sonata for Organ) James
Pageant Sowerby
*This recital is in partial fulfillment of the re-
quirements of the degree of Bachelor of Music.

Second Program

Sunday, March 31, 1946, 4:15

by Adrienne Moran Reisner*

Guest Organist

Fugue on a Theme by Corelli Bach
Two Chorale Preludes Bach
Wenn wir in hoechsten Noethen sein
Nun freut euch, lieben Christen g'mein
Toccata in D (Dorian) Bach
Choral in A-minor Franck
Adagio (Symphony No. 6) Widor
Toccata, Fugue and Hymn (Ave Maria) Peeters
Prelude Levy
Intermezzo DeLamarter
Fantasy for Flute Stops Sowerby
Carillon Sortie Mulet
*Master of Music, University of Michigan, 1942

Third Program

Tuesday, April 2, 1946, 8:30

**by Frieda Op't-Holt Vogan*
Mary McCall Stubbins****

and Leo Sowerby

who will comment on his compositions

Requiescat in Pace Sowerby
Mary McCall Stubbins
Symphony in G for Organ Sowerby
Very broadly; Fast and sinister; Passacaglia.
Frieda Op't-Holt Vogan
Toccata Sowerby
Arioso Sowerby
"The King's Highway" Sowerby
Mary McCall Stubbins
*Master of Music, University of Michigan, 1939
**Master of Music, University of Michigan, 1943

Fourth Program

Thursday, April 4, 1946, 8:30

**by Kathryn Karch*
and Francis Hopper****

Aria from Cantata "Ich steh' mit ein Fuss" Bach
Fugue a la Gigue Bach
Prologus Tragicus Karg-Elert
Symphony No. 2 for Organ Vieme
Chorale; Scherzo; Allegro risoluto.
Kathryn Karch
Carillon Hopper
Chaconne Hopper
Pastel Hopper
Suite Hopper
Francis Hopper

* '47
** '46, S.S.

Fifth Program

Sunday, April 7, 1946, 4:15

by Claire Coci*

Prelude and Fugue in A-minor Bach
Chorale Prelude Bach
Nun komm der Helden Heiland
Rondo: The Fifers d'Andrieu
Choral No. 2 in B-minor Franck
l'Ascension Messiaen
(Four Symphonie Meditations)
II. Serene Alleluias
(Mass for Ascension Day)
Elegy Peeters
Toccata (Symphony No. 2 for Organ) Dupré
Variations Liszt
"Weinen, Klagen, Angst und Noth"
*Special student summers 1935-36, academic year
1937-38, and subsequent shorter periods.

GRAY-NOVELLO

Selected Lent and Easter ORGAN MUSIC

LEO SOWERBY Prelude on "The King's Majesty"	1.25
GEORGE KEMMER Theme and Variations on "I Heard Two Soldiers Talking"	.75
GARTH EDMUNDSON Christus Crucifixus Christus Resurrexit For Passiontide	1.50 1.50 .75
EDOUARD NIES-BERGER Resurrection	.75
ROLAND DIGGLE Toccata on "St. Theodulf"	.75
WINFRED DOUGLAS Two Lenten Preludes	.75
HARVEY GAUL Easter Procession of the Moravian Brethren	.75
RICHARD WAGNER Good Friday Music ("Parsifal")	.75
LEON VERREES Chorale Improvisation on "O Filii et Filiae"	.75

THE H. W. GRAY CO. 159 East 48th St.
Agents for NOVELLO & Co. New York 17, N. Y.

GRAY-NOVELLO

CHORAL WORKS

FOR THE

Easter Season

From CARL FISCHER'S
Music Library

For Mixed Voices

Alleluia (from the Motet "Exsultate, Jubilate") (SATB with Soprano Solo). Piano Acc. —Mozart-Rosenberg	.15
Calvary and Easter (SSATTBB). A Cap. —Walter Wild	.15
Christ Our Passover (SATB). A Cap. —Everett Titcomb	.12
Resurrection Morn (SATB). Piano Acc. ad lib. —Franz Bornschein	.12
St. Theodulph's Hymn (SATB with Bb Trumpet Trio ad lib.) Piano or Organ Acc.—Teschner-Olds	.15
Sunrise on Easter Morning (SATB with Bb Trumpet Trio or Bass Choir ad lib., or Piano Acc.)—W. B. Olds	.15
The Christian Church Year in Chorals (SATB). A Cap.—Carl F. Pfatteicher, Book III—10 Chorals for Lent, Easter, Ascension, and Whit- suntide	.15
Five Easter Chants by Russian Composers (SATB). A Cap.—arr. Rutherford Kingsley	.12

CARL FISCHER, INC.

Cooper Square — New York 3, N. Y.
Boston • Chicago • Dallas • Los Angeles

Fourteen Classic Anthems

for

General and Festal Use

For 1, 2 and 3 Voices

With Descant - Junior or Adult (Women's) Voices

Arranged by

Wm. A. GOLDSWORTHY

Price — .75

A splendid and invaluable collection

J. Fischer & Bro. - 119 West 40th Street - New York 18, N. Y.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

1945 Contributors
 Dr. Homer D. Blanchard Charles W. McManis
 Dr. C. P. Boner Joseph W. Nicholson
 Allen B. Callahan E. J. Quinby
 Raymond V. Chaffee The Hon. Emerson Richards
 Dr. Roland Diggle H. A. Rooksby
 Rowland W. Dunham Paul Swann
 Paul Friess Reginald Whitworth
 David R. Fuller Donald Thorning Wood

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension.

C—Christmas.

E—Easter.

G—Good Friday.

L—Lent.

After Title:

c. q. c. q. c. Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s. a. t. b. h. i. m. Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.

o. u. Organ accompaniment, or un-

accompanied.

e. d. m. v. Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af. Bm. Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3-p—3-part, etc.

Hyphenating denotes duets, etc.

VOL. 29

MARCH 1946

No. 3

EDITORIAL & ARTICLES

Calvary Church, Memphis	.....	Aeolian-Skinner	.....	Cover-Plate, 57
Console Skeletonized	.....	Austin	.....	Frontispiece, 68
Nazis—Programs—Laziness	.....	Editorials	.....	76

THE ORGAN

Government Ruling on Organbuilding	.....	Official	.....	77
History of Organ Divisions	.....	Dr. Homer D. Blanchard	.....	69
Small-Organ Problem	.....	Three Suggestions	.....	71
Organs: Delaware, Ohio Wesleyan	.....	Frank Roosevelt	.....	s75
Meudon, Dupre Residence	.....	Cavaillé-Coll	.....	s72
Nuernberg, Nazi Party Hall	.....	Walcker Co.	.....	cps73
Small-Organ Suggestion	.....	Charles W. McManis	.....	as72
Small-Organ Suggestion	.....	Robert R. Miller	.....	as72

CHURCH MUSIC

Dean Dunham: My Friend Bert	.....	Editorial	.....	78
Holy-Week Suggestion	.....	78	Service Selections	.....
				79

RECITALS & RECITALISTS

Music for the Public	.....	Mr. Carnegie	.....	78
Advance Programs	.....	65, 85	Past Programs	.....
				82

NOTES & REVIEWS

Events-Forecast	.....	60, 65, 84	Repertoire & Review, 60:	
He's Still in That Army	.....	83	Church Music (General)	.....
Legal Notes	.....	77, 80, 81	Dr. Diggle's Column	.....
T.A.O. Notes	.....	60	Easter Music	.....
Prizes & Competitions	.....	80	Hymnal	.....
Readers' Wants	.....	85	Note to Composers	.....
Summer-Courses	.....	82	Organ & Strings	.....
				62

PICTORIALLY

Console Skeletonized	.....	Austin	.....	m68
Leipzig, Johanneskirche	.....	Designed by Bach	.....	c70
Luminous Stop-Touch Console	.....	Estey	.....	c72
Magnet	.....	Aeolian-Skinner	.....	m59
Manuals: Inclination	.....	Audsley	.....	m71
Memphis, Calvary Church	.....	Aeolian-Skinner	.....	p57
Omaha, First Congregational	.....	Hillgreen-Lane	.....	c71

PERSONALS

Baird, Dr. J. Julius	.....	p85	McManis, Charles W.	.....	p81, 86
Bedell, Dr. Robert Leech	.....	p86	Nies-Berger, Edouard	.....	p82
Biggs, E. Power	.....	*88	Nowowiejski, Feliks	.....	o82
Bunch, Ann Celeste	.....	n86	Phillips, Thomas R.	.....	o82
Camp, John Spencer	.....	bo82	Reines, Arthur J.	.....	p83
Christian, Dr. Palmer	.....	.65	Shapero, Harold	.....	h80
Clark, Remick D.	.....	*bh83	Spayde, Luther T.	.....	m86
Crozier, David Edgar	.....	o82	Steuterman, Adolph	.....	*bm81
Derick, Robert G.	.....	p85	Theobald, Carl Edward	.....	o82
Fox, J. Bertram	.....	o82	Watkins, Morris W.	.....	*p79
Ganong, Mattie A.	.....	o82	Weeks, James R.	.....	p85
Giles, Hugh	.....	.60	Wick, Mrs. John F.	.....	o82
Kennedy, Dion W.	.....	bo82	Young, Dale	.....	p83
Lee, Dr. Thomas Charles	.....	*b86			

COPYRIGHT 1946 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island 6, New York

Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond 2, New York

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND 6 Phone: Dangan Hills 6-0947 NEW YORK CITY



WHY NOT USE IMPROVED METHODS?

Possibly the position of the Great manual would not be of too much importance if we built our consoles with properly inclined clavier after the pattern of this type designed by Austin and used in Austin consoles for many years.

THE AMERICAN ORGANIST

March, 1946

History of Organ Divisions in Germany

By Dr. HOMER D. BLANCHARD

Lt., U.S.N.R., instructor in German, Naval Academy, Annapolis, Md.

IN ORDER to get some idea of the true picture, one has to start with the primitive organ, probably in Germany. In the middle of the several chests of the old organ stood the WERK, also called MANUAL, WERK ZUM MANUAL, sometimes even given in the older stoplists (as in Praetorius and others) without any special title, since it was the actual "organ." The early Werke included both large- and small-scaled Principals plus reeds and other cantus-firmus registers usually to be found in some other Werk not yet included in the larger body of the organ. Beside this Werk stood the POSITIV, in reality small organs, made members of the larger whole in the course of time, and tied into it by means of a common key-desk. When, then, the Positivs (during the Renaissance) gradually assumed equal importance as Werke, the old original Werk was given the more limiting designation of OBERWERK (because of its position in the upper story of the organ structure; the lower story contained the action parts and the bellows on occasion) OBERSATZ, OBERWERK ZUM MANUAL, OBERWERK MANUAL, OBEN IN DER ORGEL. When around 1700 a position of prominence over the other Werke was given to it, it was called HAUPTWERK, HAUPTMANUAL, HAUPTKLAVIER, OBERHAUPTWERK, OBER- UND HAUPTWERK, GROSSMANUAL. Our Great is a direct descendant of this Hauptwerk in its function as the major division of the organ and for most purposes of discussion Hauptwerk and Great can be used interchangeably.

Of the Positivs, the BRUSTPOSITIV or VORPOSITIV, later called BRUSTWERK might next be mentioned. In general this was called IN DER BRUST or DIE BRUST, the name coming from the fact that the chest for this division was built beneath the Hauptwerk into the organ at Brust (breast, chest) height. It was originally a REGAL (independent small organ containing only short-resonator reeds) built into this position because its pipes would stand in the low head-room available. This same space consideration continued to influence the type of registers placed in this division. Most frequently included were Cymbals and short-resonator reeds such as Baerpfeife, Rankett, Knopf-regal, and labials like 8' Gedeckt, 4' Quintadena, 4' and 2' Blockfloete, 1 1/3' Siffloete, and 1' Octave. This element or division was added to the original Werk as early as the fifteenth century. After the middle of the sixteenth century, when the RUECKPOSITIV had become generally more common, and particularly in north Germany, the Brustwerk took over the short-resonator voices from the Hauptwerk and its function as contrasting manual to the Hauptwerk was taken over by the Rueckpositiv.

The Rueckpositiv, also called RUECKWERK and later simply

Tracing the history & development of German names for organ divisions, with special reference to the location of manuals from which each was played, thus indirectly answering the question of historical warrant for placing the Great at the bottom.

POSITIV, was set up at the player's back as well as occasionally divided into two parts which were pushed to each side (POSITIV AUF BEIDEN SEITEN). It was originally the CHORPOSITIV or small independent organ used for accompanying voices, finally attached to the Werk. It appears first in the fifteenth century in Germany, later in France, still later in Holland, and finally about 1550 makes its appearance in north Germany.

The Rueckpositiv contained the essential elements of a Diapason chorus plus reeds, and in time took on the large-scaled overtone registers and the full-length reeds of the Krummhorn and Trumpet classes along with other odd coloring elements. It almost always contained a 1 1/3' Siffloete. Nevertheless the makeup of this division did not disturb the essential unity of the Hauptwerk and the Oberwerk.

In the late sixteenth and seventeenth centuries the Rueckpositiv may be numerically larger than the Oberwerk, but the latter seems to have tonal characteristics that suggest Swell Organ in our sense. It should be noted that the Rueckpositiv has a Choir Organ function both before and after its inclusion beside the Werk.

But the Rueckpositiv, lying as it did in a completely exposed position, always ran the risk of being removed for whatever superficial reasons. Hence in chamber organs the Rueckpositiv was put inside the main organ, either on floor level as UNTERPOSITIV, UNTERMANUAL, UNTERWERK, or at the side as SEITENPOSITIV, SEITENWERK. The period after 1700 did not favor the Rueckpositiv so strongly (Gottfried Silbermann built none) and located the Rueckpositiv chest behind the Hauptwerk (and called it HINTERWERK) or over the Hauptwerk as OBERWERK in a new sense.

This new Oberwerk had actually existed before in such organs as had no Brustpositiv under the Hauptwerk but rather an Oberpositiv (OBERSTES POSITIV, OBERWERK) above the Hauptwerk, although this is a specifically Dutch and north-German characteristic. This Oberwerk contained cantus-firmus voices, and was in general the type mentioned three paragraphs earlier. In four-manual instruments such an Oberwerk was included along with Hauptwerk, Rueckpositiv, and Brustwerk.

In the middle of the eighteenth century the so-called



NECESSARILY CONVENIENT?

Because Bach designed this console are we to bow in reverence before the tradition he set and say this too is what we must use? Progress will never come until we are willing to break with the past. (Once in Johanneskirche, Leipzig.)

ECHO-POSITIV joined the others only to be replaced later by Manual III with its emasculated voices (SAEUSELSTIMMEN).

The disposition on the manual keyboards of the chests represented by the division names Hauptwerk, Rueckpositiv, Brustwerk, Oberwerk was not made on the basis of standards of tonal value or intensity, as in the case of modern organs, but was dictated purely by practical considerations. It would seem as if originally the manuals were counted from top to bottom: top manual, Hauptwerk or Oberwerk; middle manual, Brustwerk; lowest manual, Rueckpositiv, since the stoplists of some important organs of this type are known. Nevertheless technical considerations soon brought about locating the Brust on the top manual, in order to be able to connect the keys of the Brustmanual directly with the pull-downs of the Brustwerk. The Rueckpositiv manual has almost always held the lowest position because such a location most greatly favored the solution of action problems where the trackers had to run under the floor to the Rueckpositiv chest which was behind the player. In the case of three-manuals, the Hauptwerk was in the middle. If a fourth manual (Oberwerk) was desired, the keyboard belonging to it was shoved in between the Brustwerk and Hauptwerk keyboards, which left the Brustwerk on top. When the Rueckpositiv, in the early romantic period, was put inside the main organ as an Oberwerk in the newest sense, its connection with the lowest manual was still kept for technical reasons. In review it might be said that in the old days of organ-building OBERWERK had a threefold meaning. Either it designated the HAUPTWERK, or the OBERPOSITIV, or the RUECKPOSITIV which had been put inside the main instrument.

The order of manuals would be something like this, according to Mahrenholz, naming them from bottom to top, our most natural way of thinking of them:

TWO-MANUAL:

Werk—Brustpositiv.

Baroque: Rueckpositiv, Seitenwerk, or Unterwerk—Werk.

Late baroque or early romantic: Hauptwerk—Oberwerk, or rarely Brustwerk.

THREE-MANUAL:

Original: Rueckpositiv—Brustpositiv—Werk.

Renaissance or early baroque: Rueckpositiv—Werk—Brustpositiv.

Late baroque or early romantic: Rueckpositiv, Oberwerk, Unterwerk, Hinterwerk, or Seitenwerk—Hauptwerk—Brustwerk.

FOUR-MANUAL:

Rueckpositiv—Hauptwerk—Oberwerk—Brustwerk.

Soon after 1700 the tendency to think from the point of view of the organist and not of the organbuilder becomes apparent. That is, stoplists are no longer given in order of the chests which make them up (which old method after all did give the reader a fair idea of where tonal materials were located in the organ) but instead all the voices which belong to one manual are grouped together regardless of the location of the chests on which they stand. To be sure, the manual designations had frequently been taken as a starting point and OBERKLAVIER, MITTEL- or MITTLERES KLAVIER and UNTERKLAVIER had been talked of. These designations, however, became more frequent and people also began to speak of the keyboards by number (zweites Klavier, drittes Klavier, etc.). At this time the Hauptwerk, which had been "The" organ of olden times but which had come to be merely a division along side others equally valid, again steps into the foreground: the individual separated WERKE, each of which represented a small organ by itself and possessed a certain characteristic development within the framework of the whole, are now pulled together in a unified fashion and MANUALS are made from them, each of which represents a weaker version of its predecessor.

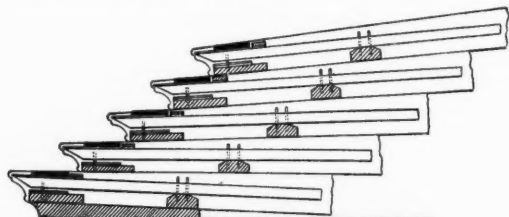
Thus the romantic period at its height actually knew only one Werk, the so-called First Manual, which comprised all possible tone colors. The other manuals then become only gradually diminishing Echo versions of the First Manual and with the same essential tone color. This trend begins in the eighteenth century. In place of the division-principle (Werkprinzip) the manual-principle (Manualprinzip) appears. If, as seems likely, the Hauptwerk (or Great) was originally played from the top manual and if the trackers of the Hauptwerk were only of mechanical necessity later attached to the middle keyboard—if, in other words, the manuals were originally, naturally, and logically counted from top to bottom, then nineteenth century organbuilding did just the opposite. In keeping with the style of the times, and for no other apparent logical reason, it put the First Manual on the bottom. The connection between the keyboards and the chests, as far as nomenclature concerned location in the organ, was completely broken.

Most recent German organbuilding, that is up until the war, had again given up the first, second, third manual designations and had gone back to the old names and corresponding arrangements of manuals, although modern building methods no longer necessitated a correspondingly literal location of the chests.

The foregoing should serve to show that our present arrangement from bottom to top (Choir, Great, Swell) has sound historical basis. It was both logical and convenient to the builders and players alike of the great period of organbuilding. And English and American buyers have persisted in the practise of ordering their manuals in this sequence, probably through something more than the perversity of their souls.

It is generally conceded by investigators into organbuilding history that the second half of the eighteenth century marked a general decadence in European building, and it was at this time that the Great-on-the-bottom idea became prominent.

Further evidence in favor of the arrangement from bottom to top of Ruckpositiv, Hauptwerk, Brust or Oberwerk, is found in the instruments used by the great composers of the early- and high-baroque periods (late sixteenth, seventeenth, and early eighteenth centuries): those of Kuhnau, Reinkens, Christian Flor, Franz Tunder, Weckmann, Buxtehude (the organs in Luebeck) Georg Boehm, and Vincent Luebeck agree with the normal layout. It is only reasonable to suggest that these men conceived their organ music with such an arrangement in mind. A careful study of the stoplists of organs by the great builders of the baroque (used rather loosely) period, among others Arp Schnitger, Hans Scherer, Gottfried Fritzsche, Esaias Compenius, Gottfried Silbermann, show that they conformed to the above standard.



HERE IN WORDS OF ONE SYLLABLE
is the inclination of manuals that must be adopted if three- and four-manual consoles are to be of maximum convenience to the player; in such a design, all manuals are virtually equally convenient.

Bach's organ at Arnstadt was a two-manual with Hauptwerk on the bottom, Brustwerk on the top manual. The St. Paul, Leipzig, organ was a three with Hinterwerk on the bottom, Hauptwerk in the middle, and Brustwerk on the top manual. The larger organ in St. Thomas, Leipzig, had Ruckpositiv on the bottom, Hauptwerk in the middle, Brustwerk on the top manual while the smaller was a two, with Ruckpositiv on the bottom and Hauptwerk above it, as was normal. The St. Nicolai organ, Leipzig, was a typical three, from bottom to top, Ruckpositiv, Hauptwerk, Brustwerk. Bach's Muehlhausen organ after the rebuild to his specifications still had the Ruckpositiv on the bottom, Hauptwerk in the middle, and Brustwerk on top. The big Schnitger in St. Jacobi in Hamburg, which Bach also played, had the Ruckpositiv on the bottom, Hauptwerk next, Oberwerk next, and Brustwerk on the top, the characteristic arrangement for the Schnitger fours.

Gottfried Silbermann deserves further mention. Coming at a time when the Ruckpositiv was falling into the discard he never built this division but allocated the Brustwerk instead to the bottom manual, which makes his three-manual organs read from bottom to top: Brustwerk, Hauptwerk, Oberwerk, the Brustwerk containing what would be considered Choir Organ material. In his two-manual organs the Hauptwerk is on the bottom, the Oberwerk on top.

The twentieth century German stoplists, that is those of the late '20's and '30's, of course often reveal the Great-on-the-bottom type of layout, a hangover from the romantic period and the general decadence of the early twentieth century. Nevertheless the second manual from the bottom then seems to be the Choir, not the Swell, judged by the type of tonal disposition and not merely by the presence or absence of shutters, and is noticeably bigger than the Swell. Many of the modern German organs, however, as said above, have the Great on the second manual from the bottom. It is interesting to note, at any rate, that the Swell stays third from the bottom.

The French organs often have the Great on the bottom, with the Positiv second, followed by the expressive Recit, or have the bottom manual a free manual to which all other divisions may be coupled at will. Without any desire to shrug off the French builders, I should nevertheless say that the German experience is historically of greater importance.

Any complaint, about the arrangement of manuals in our present-day standard consoles, based on the idea of discomfort

and inconvenience can be readily settled to almost universal satisfaction not by the rearrangement of manuals but by the proper adjustment of distances. Many four-manual and even three-manual consoles built with the key-beds perfectly level are most exhausting to play. The modern method of inclining the keyboards at convenient angles and supplying adequate standard dimensions otherwise has removed the real cause of fatigue, except in most unusual cases. I know several modern four-manual consoles with inclined keyboards that are actually more comfortable to play than some straight three-manuals. At least there is no sufficient historical precedent for placing the Great manual at the bottom and we must find some other excuse for advocating it.

That Small-Organ Problem

By THREE READERS

Answering a request of December p.319 for some constructive suggestions

SAID an item on December 1945 p.319: "A reader wants to buy a small organ for his own home and asks if the following stoplist is about right: Pedal: 16' Bourdon. Great: 8' Diapason, 4' Harmonic Flute. Swell: 8' Gemshorn, Viola (or Oboe). That makes five ranks, 'and the necessary pistons and couplers.' Possibly some of the fans—dabblers or experts—have something better to suggest?"

By Dr. HOMER D. BLANCHARD

• I shouldn't particularly enjoy playing the small organ listed, but might offer the following as a suggestion.



HERE'S MAXIMUM CONVENIENCE
but how ready has the organ profession been to adopt it? Bach and Buxtehude never used such consoles so we must abjure them. Example is by Hillgreen-Lane, First Congregational, Omaha, Neb.

This is the little instrument I mentioned in my Paris letter; it is thoroughly lovely and 100% musical. And more couldn't be asked for a straight organ. It is in Marcel Dupre's residence, Meudon, France, and was built by Cavaille-Coll.

V-6. R-6. S-6. B-0. P-298.

PEDAL: V-1. R-1. S-1.

16 SOUBASSE 30w

GREAT: V-2. R-2. S-2.

8 FLUTE HARMONIC 56m

4 FLUTE OCTAVIANTE 56m

SWELL: V-3. R-3. S-3.

8 VIOLE DE GAMBE 56m

VOIX CELESTE tc 44m

8 BASSOON 56 mr

Couplers 4: Ped.: G. S. Gt.: S-16-8.

By Cpl. ROBERT R. MILLER

• Attached is a stoplist which I consider adequate for the home and practise purposes. Obviously six ranks will prove a little more effective than five. In a small organ, a small Trumpet is more suitable than an Oboe, since it is a chorus reed and not a solo voice. The Pedal Contrabass will give a little more foundation than a plain 16' Bourdon. And along with the string in the Swell its Celeste should be included.

V-6. R-6. S-24. B-18. P-433.

PEDAL: V-1. R-1. S-5.

16' CONTRABASS 44

Robrbordun (S)

8 *Contrabass*

Robrbordun (S)

4 *Robrbordun* (S)

GREAT: V-1. R-1. S-8.

8 DIAPASON 85

Robrbordun (S)

Gemshorn (S)

Gemshorn Celeste (S)

4 *Diapason*

Robrbordun (S)

2 2/3 *Robrbordun* (S)

2 *Diapason*

SWELL: V-4. R-4. S-11z.

16 ROHRBORDUN 97

8 *Robrbordun*

GEMSHORN 73

GEMSHORN CELESTE tc 61

4 *Robrbordun*

Gemshorn

2 2/3 *Robrbordun*

2 *Robrbordun*

1 3/5 *Robrbordun*

8 TRUMPET (small) 73

4 *Trumpet*

Tremulant

Couplers 12: Ped.: G. S-8-4. Gt.: G-16-8-4. S-16-8-4. Sw.: S-16-8-4.

Combons 12: GP-4. SP-4. Tutti-4.

Crescendos 2: Swell. Register.

Reversibles 2: G-P. Full-Organ.

Tutti Cancel. Indicator-lights for register-crescendo and full-organ reversible.

By Cpl. CHARLES W. McMANIS

• I am tempted to conjure up a stoplist for that amazing prospective organ-purchaser who actually is interested in suggestions. We should first consider why a suggested assortment of five ranks, complete with couplers and combons, should or should not be suitable for a residence. Doubtless the number of combons would exceed the number of ranks. Some day someone may write an Organ Sonata for Expression-Shoes & Combination Action Alone. Until that time, however, should we not place emphasis on pipes rather than on gadgets, especially in a small organ?

Since unification was not mentioned, we shall assume that its ugly head will not be reared during this discussion. But, must the number of ranks remain five? Why not throw out the combons and figure on a basis of seven ranks, three per manual and one pedal? But first, just to stay within the rules of the game, we'll start with a five-rank stoplist, after having torn apart and stomped on the reader's suggested plan.

Obviously a variety of resonances, individual and collective, is required of every organ, but only in an organ too small does it become painfully apparent when certain qualities are lacking. An ensemble calls for a well-balanced spread of pitches. Individual ranks comprising that ensemble should include a variety of resonances. And the smaller the organ the more ticklish the problem of providing that variety. Our reader didn't solve the problem.

Flue pipes can be divided roughly into two general classes: pipes that buzz and pipes that don't buzz. (It's as simple as all that!) Well, all three of reader's 8' manual ranks are buzzers. The Diapason, if it's any good, will have full-bodied buzziness. The Gemshorn along with its characteristic tapered body resonance will buzz. And the Viola will out-buzz the whole bunch! Reader eventually might find his nerves on edge, always being buzzed at, and might welcome a non-buzzer; say an 8' flute of some sort, preferably stopped—for the sake of variety, since he suggested a 4' Harmonic Flute for the Great. With his permission we'll transfer the Harmonic Flute to the Swell though, make the 8' Diapason a 4' Principal, and the Great 8' voice a Bourdon or Chimney Flute. Of the two buzzy voices suggested for the Swell, the Gemshorn because of its hybrid quality might be more usable. And just to spoil a perfectly straight stoplist, we'll use the Pedal Sub-Bass also at 8' to reenforce the 16' with a bit more 8' than a manual coupler could provide. And to further alienate my purist friends, I recommend enclosure of both



THUMBS DOWN ON THIS TOO?

In spite of the fact that adding-machine operators can manipulate this type of keyboard with greater speed & accuracy than an organist can operate any other type of stops, this Estey luminous stop-touch console starved for lack of appreciation.

manual divisions, separate boxes, of course! In a home installation where the listener runs the risk of getting an ear caught in the swell-shades, enclosing the Great would inhibit such an ensieueensie bit of harmonic development as to make any purist argument against enclosure seem slightly foolish. In lieu of a large assortment of colors and strengths of tone, expression shades in a small organ can do a good job of pinch-hitting as balancers, highlighting or subduing whatever voices need doctoring.

The Five-Rank Stoplist:

V-5. R-5. S-6. B-1. P-336.

PEDAL: V-1. R-1. S-2.

16 SUB-BASS 44w (rather full scale but low-cut)

8 Sub-Bass

GREAT: V-2. R-2. S-2.

8 BOURDON 73m (moderate scale, moderate cut-up; not too low)

4 PRINCIPAL 73m (moderate scale, full but bright)

SWELL: V-2. R-2.

8 GEMSHORN 73m (somewhat stringy, but almost a Spitzprinzipal)

4 HARMONIC FLUTE 73m (bright, chirpy and orchestral)

Consider the effect of sub and super couplers on the ranks of that stoplist. Then contrast the resonance with that of the reader's full-organ tone. His Great, full with couplers, would consist of Diapason tone 16-8-4 and Harmonic Flute tone 8-4-2, definitely bottom-heavy; and full Swell, with Gemshorn and Viola 16-8-4, doesn't clarify the opaqueness either. Not so with the revised stoplist. The Great with couplers is well balanced (not at all muddy if correctly scaled and voiced) consisting of Bourdon tone 16-8-4 and Principal tone 8-4-2 with plenty of sparkle and no screech. Likewise, the

full Swell with couplers represents a minor contrasting ensemble. And 16' couplers can always make good 8' voices (good to t.c. anyway) of the 4' voices. If the reader insists on only five ranks, then those five (or some similar arrangement) would handle more organ literature than the five originally suggested.

However, if we've shamed him into wanting seven ranks, this would be the stoplist—same as before, plus one added voice on each manual:

PEDAL:

16 Sub-Bass

8 Sub-Bass

GREAT:

8 Bourdon

4 Principal

2 DOUBLETTE 61m (a small-scale cross between flute and Principal tone)

SWELL:

8 Gemshorn

4 Harmonic Flute

2 2/3 NASARD 73m (small scale, fluty)

Tremulant (of course)

With the addition of those two ranks, the ensemble leans not quite so heavily upon couplers for support and the added color possibilities are obvious. Full-organ for this stoplist probably would consist of all voices plus G-G-16' and S-G-8-4.

Don't look now, but the seven-rank stoplist is no more than a complete small-organ Great division (with drone bass) split up on two manuals & pedal. Experience has proved the system to be quite satisfactory for small organs, providing ensemble ingredients for full-organ without redundancy or overlapping of function between manuals.

The nazis did it

Did the Allies undo it?

NUERNBERG, GERM.

REICHS PARTY CONGRESS HALL

E. F. Walcker & Co.

Built in a rush in 1936

Possibly destroyed in a rush too

Data from booklet loaned by James C.

Andrews, Washington, D.C.

Supposed Content:

V-220. R-306. S-221. B-1. P-16,031.

PEDAL: V-57. R-72. S-58.†

64 Grossbass (resultant)

32 Principal

Tibia Major

Untersatz

21 1/3 Grossnasat

16 Sub-Bass

Floetenbass

Gedeckt bass

Contrabass

Gemshornbass

Geigenbass

10 2/3 Quintbass

8 Tibia

Gedecktfloete

Sanftbass*

Violonbass

Geigenbass

6 2/5 Terz

5 1/3 Quint

4 Octave

Choralbass

Bachfloete

Gemshorn

3 1/5 Terz

2 2/3

2

Nasard

Prestant

Choralfloete

Feldfloete

1 3/5 Tierce

1 1/3 Quint

1 Waldfloete

IV Kornettbass

VI Bass Mixture

V Diskantmixture

32 Bombarde

Sordun

16 Bass Tuba

Euphonia

Dulzian

8 Trombone

Helltrompete (wheel!)

Krummhorn

4 Trumpet

2 Corno

Bassethorn

1 Cornettino

SCHWELLPEDAL:

16 Untersatz

8 Principal

4 Bauernfloete

2 Waldpfeife

IV Mixture

32 Saxophone

HORNWERKPEDAL

16 Grossdiapason

10 2/3 Tibiaquinte

8 Violon

16 Bassposaune

8 Tromba

4 Trumpet

Give the devil his due: the nazis included the 64' resultant but did not count it in the total stops. The Hell-trompete isn't what its name would indicate; Dr. Audsley says it merely means a clear-toned Trumpet. Feel better?

†There is something wrong with our acceptance of the stoplist as printed; taken on faith as presented in the book, there should be 80 more pipes than the book says.

*Sanftbass is defined as belonging to the Gedeckt family.

HAUPTWERK: V-39. R-58. S-39.†

2nd Manual, 61-Note, Unenclosed

16 Weitprinzipal

Engprinzipal*

Bourdon

8 Diapason

Hornprinzipal

Floetenprinzipal

Geigenprinzipal

Grossgedeckt

Gedecktfloete

Tibia

Jubalfloete

Quintaton

Viola da Gamba

4 Weitprinzipal

Singendprinzipal

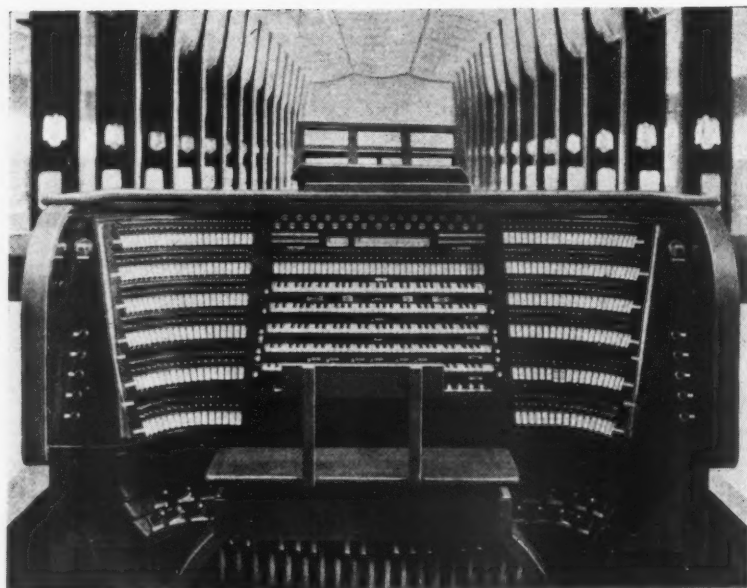
Rohrgedeckt

Schachfloete

Sanftfloete

Viola Pomposa

5 1/3 Grossnasat



GUNTHER RAMIN PLAYED THIS ONE

for the nazis with butcher Ley present, in the Nazi Party Hall, Nuernberg; from all the evidences, the organ must have had close to 220 voices, 306 ranks, and 16,000 pipes. Still standing? Console is too Germanic to be practical.

3 1/5 Tierce
2 2/3 Rohrquinte
2 Hellprinzipal
Kleinoktave
Blockfloete
Bachfloete
Viol
1 Querpfeife
VII Cornet
VIII Grossmixture
V Kleinmixture
III Sesquialtera
16 Posaune
8 Tromba
French Horn
Oboe
4 Piston
Lure
2 Hohe Trumpet

*This is given Engprinzipal but in the Oberwerk it is Engl. Prinzipal; possibly they are different?

†Again there is something wrong with the nazis' claims; if their stoplist is correct there should be more pipes than they claim for this division.

KRONWERK: V-32. R-41. S-32.†

1st Manual, 61-Note, Unenclosed

16 Nachthorn
8 Italian Principal
Principal
Bourdon
Rohrgedeckt
Hellgedeckt
Hornfloete
Viola
4 Diapason
Feldpfeife
Rohrfloete
Russich Horn*
2 2/3 Spitzquinte
2 Octave

Querfloete
Philomela
Weidenfloete
1 3/5 Tierce
1 1/3 Quint
1 Octave
1/2 Flachfloete
V Zimblefloete
Scharf
VI Mixture
16 Dulzian
Trumpet
8 English Horn
Fluegelhorn
Niederlaend Vox
4 Sordun
Knopffregal
2 Clarine
Tremulant

*Russich Horn is a flute. †This division checks correctly enough.

OBERWERK: V-38. R-48. S-38.†

3rd Manual, 61-Note, Expressive

26 Registers have 73-note chests

16 Violon Prinzipal
Tibia Clausa
Gedecktpommer
8 Engl. Prinzipal
Violon Diapason
Echoprinzipal
Nachthorn
Grossfloete
Spindelfloete
Bratsche*
Fugara
Voix Celeste
4 Octave
Principal
Spitzfloete
Bachfloete
Quintaten
Vox Angelica

2 2/3 Nasard
2 Kleinprinzipal
Nachthorn
Gedecktfloete
Schwiegel
1 3/5 Tierce
1 1/3 Quint
1 Flageolet
VI Cornet
V Progressiv Harm.
II Rauschpfeife
2 2/3 - 2
16 Helikon
Rankett
8 Trumpet
Tenor Horn
Clarinet
Vox Humana
4 Zink
Oboe
2 Cornettino
Tremulant

*A string-toned register. †This division also checks about right.

SCHWELLWERK: V-30. R-51. S-30.†

4th Manual, 61-Note, Expressive

16 Lieblichgedeckt
Viola
8 Octave
Prestant
Holzgedeckt
Rohrfloete
Dulzianfloete
Viola d'Amore
Unda Maris
4 Prestant
Portunafloete
Pommer
Fugara
Dulciana
2 2/3 Quintpfeife
2 Principal
Bauernfloete
Flachfloete
Hohlfloete
1 Siffloete
II Terzian
1 3/5 - 1 1/3

VIII Grosskornett
IV Kleinkornett
VI Mixture
Harmonica Aetheria
16 Baritone
8 Echo Trumpet
Krummhorn
4 Regal
Saxophone
Tremulant

†This division seems to check satisfactorily.

HORNWERK: V-24. R-36. S-24.†

5th Manual, 61-Note, Expressive

16 Starkprinzipal
8 Syntematophon
Doppelfloete
Gedeckt
Cello Pomposa
Gamba
4 Kupferprinzipal
Octave Flute
Kleingedeckt

- 2 Diapason
Feldfloete
1 Principal
II Sesquialtera
2 2/3 - 1 3/5
IV Mixture
III Larigot
VII Cornet Mixture
8 Trumpetenregal
Saxophone
4 Waldhorn
Clarion
2 Singendregal
16 Tuba
8 Fluegelhorn
4 Hohe Trompete

†Another one that seems to be correctly interpreted; our computation of the pipes, judging by the way the stoplist is presented, figures about what the booklet itself claims.

Accessories: While the stoplist is given twice, in two different styles, the accessories are treated with scant respect. There are 29 couplers, evidently only 6 combons, 8 fixed pistons, a register-crescendo, and a few other devices.

Gunther Ramin was evidently the nazi's chosen organist, for the booklet shows a picture of him playing for them and in the group is the notorious Ley.

The fact that Walcker built it, with some help from W. Sauer, and that Hans Steinmeyer did not, might possibly indicate that Walcker and Sauer were in with the nazis and Mr. Steinmeyer (who has an American wife) was not; we hope so.

For those interested in spelling, the Gedeckt is always that way, never Gedackt.

Nomenclature here is a mixture of German and other languages, as it would be too much trouble to track down all the unusual names appearing in the stoplist.

If any of our returned warriors can report, we'd like to know if the building is still standing and the organ safe—or what?

An Organ of 1893

DELAWARE, OHIO

OHIO WESLEYAN UNIVERSITY

Frank Roosevelt

Dedicated June 20, 1893

Recitalists, Clarence Eddy and

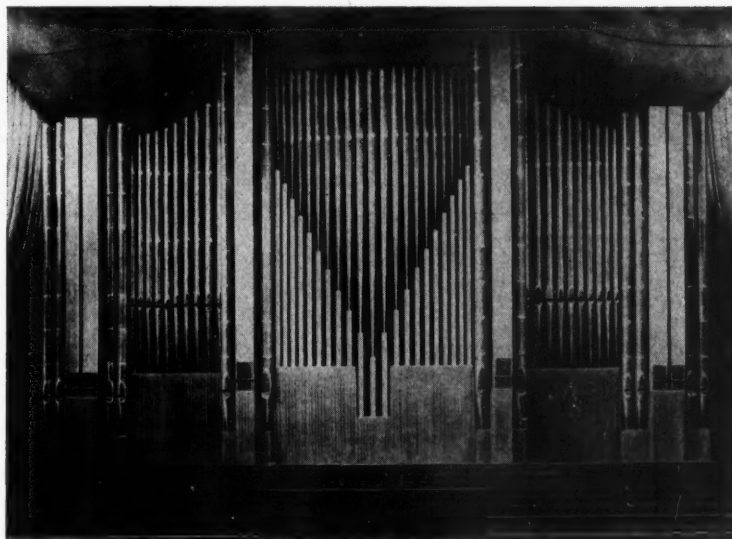
Frank R. Adams

Data, Dr. Homer D. Blanchard

V-40. R-47. S-40. B-0. P-2621.

PEDAL: V-6. R-6. S-6.

- 16 Diapason 30
Bourdon 30
Violone 30
10 2/3 Quint 30
8 Violoncello 30
16 Trombone 30



NAZI PARTY HALL, NUERNBERG
Built in a rush in 1936 by E. F. Walcker & Co.; organ and hall are truly huge affairs—or should we say were? The case is interesting for its use of the six large wood pipes in the main towers and the wood feet for metal pipes in central panel.

GREAT: V-11. R-14. S-11.

UNENCLOSED

16 Diapason 61

8 Diapason 61

ENCLOSED (with Choir)

8 Doppelfloete 61

Gemshorn 61

Viola da Gamba 61

4 Octave 61

Hohlfloete 61

2 2/3 Quint 61

2 Superoctave 61

IV Mixture 244

8 Trumpet 61

SWELL: V-14. R-18. S-14.

16 Bourdon (split-knob) 61

8 Diapason 61

Stopped Flute 61

Spitzfloete 61

Salicional 61

Voix Celeste ??

4 Octave 61

Flute h 61

2 Flageolet 61

V Cornet ??

8 Contrafagotto 61

Cornoepen 61

Oboe 61

Vox Humana 61

Tremulant

CHOIR: V-9. R-9. S-9.

16 Contra-Gamba 61

8 Geigenprincipal 61

Concert Flute 61

Quintadena 61

Dolce 61

4 Flute d'Amour 61

Fugara 61

2 Piccolo h 61

8 Clarinet 61

Tremulant

COUPLERS 7:

Ped.: G. S. C.

Gt.: S-8-4. C.

Ch.: S.

Adjustable Combinations 8: GP-3. SP-3. CP-2. These are called the "Roosevelt patent automatic adjustable combination pedals."

Crescendos 2: GC. S.

Reversibles 2: G-P. Full-Organ.

Mr. Eddy Played:

Bach, Fantasia & Fugue Gm

Schubert, By the Sea

Wagner, Pilgrims Chorus

Foote, Allegretto

Spinney, Royal Procession

Weber, Oberon Overture

Mr. Adams played:

Whiting's Grand Sonata Am

Whiting, Fantasia on Irish Airs

Groven, Prayer Ef

Wagner, Tannhaeuser March & Chorus

Returning to the organ, not a borrow anywhere; number of pipes is indicated in a footnote on the program but not included in the stoplist. It is "Roosevelt Organ No. 526."

We don't know who said it but somebody did, on the program, about the Great enclosure:

"All voices of the Great Organ, except the first two, are included in the Choir swellbox, thus enabling the organist to subdue at will these usually assertive voices and to utilize their tones in a far more extended field than is commonly practicable."

Tubular-pneumatic action; "the chests dispense with the objectionable sliders"; a Ross water-motor pumped the bellows; the adjustable combinations were really combons. Don't blame T.A.O. if that 8' Contrafagotto turns out to be 16'.

Data taken from the 4-page 'inaugural recital' program loaned by Dr. Blanchard, to whom thanks.

EDITORIAL COMMENTS

AND REVIEWS

in which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Says the Old Grouch— on Nazis, Programs, and Two Forms of Laziness

MOST of the time it seems to me average humanity is thinking about the wrong thing. One of our readers wrote: "Many times I have become angered with your Editorials . . . I don't believe you understood the Lutheran pastor, whom you send to the utter depths of perdition, January 1946 p.14."

I hate violence and oppression so vehemently that nothing else matters until they and the people who perpetrate them are wiped from the face of the earth. I was rather indignant when I replied to our reader: "Yes, I understood that damned nazi preacher only too well. . . . Get as mad as you like; there is no law in all this world compelling you to agree with me or me to agree with you. The only law worth thinking about is the law of the Almighty that says I not only may but must, if I'm to be a decent human being, say what I honestly believe, not pretend to say what some damned nazi hitler wants me to say. Mad? Of course I'm mad. I do not want any reader to think I'm such a cheap-brained person that I'll crawl into a hole and stop thinking just because somebody disagrees with me."

I should not have been so hot-headed. But on the other hand, I wonder if the life and teachings of Christ—not the teachings of the church—are not important enough to be worth fighting for. Says the inimitable Mr. Percy Chase Miller:

"You are pleased to mention the 'allegedly Christian United States of America.' Alleged by whom, please? I think I prepared and sent you, just a few months ago, a sufficient refutation of any claim that this is a Christian nation, but perhaps you have forgotten all about it."

Long ago I quoted from the pay-envelopes of my little village church something to the effect that if the Christian church had done its duty during the last century there would be not even one major wrong of any kind in our world today. I believe that. And why then has the Christian church failed? Because it has taken the easy way out and done nothing whatever, said nothing whatever, to make any of its important constituents mad.

I think it's high time we stop acting like scared babies and begin to act like grown men. The finest thing in all this world of men is studied disagreement, not servile docility one man to another. Live our lives as we think we ought to, and let the other fellow do the very same; more than that, be ready, like any and every decent man should, to spend a part of our time, energy, and resources in any fight that's necessary at any time in any place in all this world to guarantee to other men everywhere else that they too shall have that very same privilege of living their lives exactly as they like, without dictation from hitlers or Roosevelts, just so long as they in turn refrain from the damnable acts of hitlers and Roosevelts that resulted in colossal murders on the one hand and colossal thieveries on the other.

Do we want civilization or do we want jungleism? That is the question. We can't have the former by piously folding our arms and muttering humble prayers.

Many programs are so poorly printed that no one can tell what's what unless he attends the concert or recital. Some-

times not even the city and state are named. When it's an organ recital we conclude all pieces are played by the organist, though in the case of transcriptions we must do a lot of guessing; why shouldn't the program indicate what the composition was originally written for and who transcribed it for organ? In the case of guest soloists, instrumental or vocal, there is often no distinction on the program and again it's a guessing-game to tell which is which.

Possibly an organist has little control over the printing of church calendars, but he should have. At least he should have the facts complete, though comparatively few have. Such a program of itself should indicate if it's an organ piece, or an anthem, or a solo, trio, or other combination; and if it's a "Magnificat" or some other canticle the key should be given. Possibly a congregation is not greatly interested in the key-signature but it ought to be interested in thoroughness and attention to detail.

If these details are of no interest to a congregation, well & good; but they are so vital for these pages that nothing is served by sending programs to T.A.O. unless the sender first takes the trouble to add notes to the program or calendar to give the facts that are necessary here.

These columns are rather fussy about the way programs are printed. In mixed programs the composer's name comes first if it's organ or other instrumental, the title first if it's vocal. If a vocal title has each word capitalized it means a real title, not merely the first few words of the text; if it's a cantata or oratorio it's printed thus—Sowerby's "Forsaken of Man." In lists of vocal music exclusively the composer comes first always—who ever heard of a title's being more important than the composer? Incidentally, why do so many organists still get the cart before the horse and print the titles first?

While we're at it, quotations are badly used. There is no more warrant for printing it Widor's "Tocatta" than there would be for printing it "Forest" Avenue or "Pittsburgh" or "Brahms." Our use of quotes around vocal titles is not for correctness but merely for convenience; anyway the title of a piece of vocal music, whether anthem or song, is generally merely a quotation from the first few words sung.

—t.s.b.—

Earning disrespect seems to be a habit with too many of us. When an organist lays a letter aside instead of answering it promptly when it needs such an answer, it is not that he is too busy but too lazy. I still remember an incident of twenty-eight years ago; that man has worn a halo ever since. It was this way: our plans suddenly faced a change for the next issue and we knew if the organist concerned could and would attend to his part of it like a clear-headed businessman, all would be well. Anyway we tried. And he more than lived up to expectations. Ever since that day Dr. Albert Reimenschneider has been respected as a man you could count on every time.

The warden of the Guild didn't have to tell me he was too often faced with the bad kind of business people in the organ profession, for I knew it already. We compared notes—and we have a perfect right to do it—and found that one individual in particular, prominent at the moment for this or that reason, was a cursed procrastinator who exasperated me and would have exasperated Mr. Elmer too if he didn't have a lot more patience than I have. The net results? A

strong feeling in his mind and mine that we can never count on that organist in any emergency.

I don't know what Mr. Elmer calls it; I call it laziness, sloppiness, conceit. The busiest organists I know can always be depended on for immediate attention to any correspondence of importance; they are the ones at the top of the profession, whose names are known across the whole land.

My advice to every young organist working towards a career in the organ world is to learn first to handle the business details of his profession with promptness. If he thinks his career as an artist is so important that it doesn't permit him to waste his time on mere business routine matters, he can be quite certain he'll be the only person in the world ever to hold that opinion of him.

—t.s.b.—
Ever occupy your mind in church by counting lights or the bumps on ornamental work or the attendance? I'll probably be late next Sunday, but so far I've never once been late for service in my little village church. Having nothing else to do, I've spied on a husband & wife who first attracted attention by sneaking in late so often.

March 26, 1944, I began to record their arrivals, completing the compilation Jan. 28, 1945. I was present 35 Sundays out of the 45 in the period; the other ten were spent mostly in visiting churches in Manhattan. The husband's record was better; he missed only two of the 35 services, though he was not once on time, his tardiness fluctuating between 10 minutes and 32, with an average tardiness of 18 minutes a Sunday through his 33 weeks. The wife missed 14 services out of the 35, was on time once, with tardiness fluctuating between four minutes and 31, striking an average tardiness of 13 minutes. Only on four Sundays through the eighteen when they both attended did they arrive together, and then they were from 10 to 17 minutes late, striking an average tardiness of slightly over 13 minutes.

I don't know what this proves, do you? They live as near the church as I do. Next Sunday when they come in late again I suggest the choir interrupt the service and sing "Oh how I hate to get up in the morning." At least it would be appropriate.—T.S.B.

Government Ruling on New Organs

Quoting from an official letter & regulations still in effect

• One of our most progressive builders reports his salesmen have been experiencing difficulties with purchasers who are under the impression that entirely new organs may be built and new tin used, "according to the article in" T.A.O. We have not been able to locate any article in our pages saying new organs may be built of new tin, for we have not known precisely what the edicts in Washington have been. However, our correspondent furnishes a copy of the following letter:

"Reference is made to your letter of Feb. 5, 1946, wherein you inquire whether the restrictions on the use of tin have been lifted to permit the use of tin in the manufacture of new organs.

"Order M-43 (as amended Dec. 29, 1945) Schedule I, paragraph 10, permits secondary tin from your inventory to manufacture, rebuild or repair organs for religious and educational institutions, but not pig tin." And it was dated Feb. 8, 1946, and signed by W. L. Raup, Tin, Lead & Zinc Branch, Civilian Production Administration, Washington, D. C.

The official regulation reads:

"Use of Tin in Manufacture:

"(e) General restrictions on the use of pig tin, secondary tin, tin plate,terne plate, solder, babbitt and other tin-bearing alloys.

"No person may use any pig tin, secondary tin, tin plate,terne plate, solder, babbitt, copper base alloys or other alloys containing 1.5% or more tin, or any britannia metal, pewter



Wicks Metal Pipes are made, literally from the "ground up."

In the first step of casting the metal, quantities of tin and lead are meticulously proportioned and weighed before melting. Each minute impurity is then carefully removed by skimming the top of the molten metal. As it reaches the proper temperature, it is permitted to flow through a trough-like conveyance and drawn across a huge stone table covered with casting cloth.

When completed, rolls of this perfect metal are delivered to the pipe-making department, where under ideal working conditions, many skilled craftsmen with years of experience, produce the well known superb pipes of the Wicks organ.

WICKS
* **ORGANS** *

HIGHLAND ★ ★ ILLINOIS

metal or other similar tin-bearing alloys to make or treat any item or product, or in any process, not set forth in one of the schedules, attached to this order. In making or treating these items, or performing these processes, pig tin may not be used where the schedule permits secondary tin only, and the tin content of any item may not exceed the amount indicated in the schedule.

"Pig tin means metal containing 98% or more by weight of the element tin, in shapes current in the trade (including anodes, small bars, and ingots) produced from ores, residues or scrap. Secondary tin means any alloy which contains less than 98% but not less than 1.5% by weight of the element tin."

This is government for you in America today and I for one say it's outrageous hitlerism. Can the reader understand just what the document does mean? It's typical Washington gibberish to me, but our valued correspondent knows what it means and, most regrettably, it means that organbuilders are still lying prone on their backs with dictators' heels on their throats. But the moral of it for the organist is to have and use slightly better judgment than to condemn organ salesmen for things beyond their control.—T.S.B.

Music for the Public

Presenting Carnegie Music Hall to the public, Nov. 5, 1895

• "Ever bear in mind that there has not been in view the entertainment of the cultured musical few, but that this Musical Hall is intended as an instrument for spreading abroad among the masses of the people the appreciation and the love of music which musical people already possess. . . . The artist is liable to what is surely a great error. He is apt to think that because he has reached a plane from which he receives the rarest satisfaction only in the highest development of art, only what he deems the highest and the best should be provided here. . . . No one advocates poor or meretricious literature, music, or art; but there are simple things that are as pure in art as the most elaborate. Indeed, simplicity is a characteristic of supreme genius and we trust that the managers of this hall and art gallery will aim to lead the people gently upward, beginning—though not ending—with the simplest forms, 'easily understood of the common people.' . . . If library, hall, gallery, or museum be not popular and attract the manual toilers and benefit them, it will have failed."

—ANDREW CARNEGIE.

Holy Week — a Suggestion

By a church organist who takes his religion seriously

• It seems to me many customs of the church are given greater importance than they merit while others are conspicuously neglected. April 18 in the coming Holy Week will be Maundy Thursday, commemorating Christ's last supper with His disciples. For nonliturgical churches why wouldn't it be a good occasion to have a church dinner in the parish house that evening and follow through pretty much what Christ and the earliest Christians were doing then? Levity and entertainment would be out of place, but thoroughly good fellowship, a good meal, with wine, not merely a ceremonial sip, and bread in the form of real-sized hot-cross buns, would follow what the early churchmen had and might be made an occasion for bringing humanity closer together in the ideals Christ brought to earth. Christ lived vigorously, but never ceremoniously. He didn't come to bring gloom but joy. Shouldn't gloom over His death be replaced by joy over His life and teachings? Joy over the prospect of all working together better for peace on earth and good will among men? Don't let the minister make a speech or a long prayer; that would ruin it. Just have a supper together in memory of Him, somewhat as He suggested, a friendly meeting of people of good will.



My Friend Bert

By ROWLAND W. DUNHAM

Associate Editor, Church Department

I HAVE lost a friend. For years he worked on our campus, serving principally on our auditorium. He attended all concerts and convocations in the capacity of handyman in charge of properties. His kindly and unfailing readiness to help in any possible way endeared him to all of us, faculty and students alike.

I suppose one might call Herbert T. Clark a humble man. Not highly educated in a formal way, he was amazingly well read, with a mine of information of all sorts. In music he developed a remarkable taste for the best. He knew a good performance in any field when he heard it. He was quick to detect flaws and hated the bluffers. We all respected his opinions and asked for them freely. Such persons are all too rare in this busy world.

Bert's uniform was usually a pair of overalls. At concerts he dressed up when there was a need for him to open the piano cover or appear on the stage. Between numbers we all chatted with him. Sometimes he smoked my cigarettes, sometimes I smoked his. My colleagues have often remarked how helpful these little chats were during a strenuous program. His particular pet was the very exceptional String Orchestra. At concerts of this group, Bert's ears were alert to every note. Occasionally the students played a particular number "just for Bert." One of our graduate students was surprised at her final recital to receive a corsage "from Herbert T. Clark."

Several years ago Mr. Clark came to my office for advice. He was getting old; his main interest in life was the welfare of students, music students in particular: how could he leave his life savings to help talented youngsters who needed help? I suggested a foundation, the interest of which could be used for music scholarships. Bert's eyes gleamed; this was what he had in mind. He went to our Law Dean and had his will drawn.

This foundation, given by a gentleman whose overalls deceived so many people, is going to be one of our most cherished assets in the years to come. We shall award these benefits with a tear in our eyes and a smile on our lips. This is what he would want. Incidentally, the amount of money is by no means negligible.

Friendships are indeed man's most valuable treasure. Here was a friendship that for me has lasted over eighteen years. When we met there was always a mutual pleasure that defied analysis and eluded verbal expression. We simply understood each other instinctively. The older members of the faculty had the same relationship. Yesterday, I noted in Bert's living-room a framed photograph of the String Orchestra, signed by all the students and presented to their friend; it was one of his most cherished possessions.

On one occasion Bert said to me, "Do you know, Dean, in all my years on the campus you and your teachers are my only real friends among the professors. Many faculty men talk to me in the course of my duties. But when I meet them on the street they never know me."

I suppose such a condition is probably the result of carelessness. Nevertheless, it is a common failure in all of us to regard our human relationships as unimportant. Few people could contact this soft-spoken and gentle individual and deliberately ignore his existence. But this is how Bert felt about the matter.

All of which is a story of a remarkable friendship which has ended all too soon, as well as a tribute to a man of simple and humble station, whose ideals and attitudes could well be emulated by any man or woman.—R.W.D.



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

- **DR. ROBERT BAKER**
*First Presbyterian, Brooklyn
January Services
*Vierne, Carillon; Lied; Berceuse.
Heavens are telling, Haydn
O Lord God unto Whom, Baker
God's peace, Grieg
**Rheinberger, Vision
b. Lord God of Abraham, Mendelssohn
Lord in this hour, Guion
*Woodman, Suite: Prelude; Meditation.
Glory to the Trinity, Rachmaninoff
s. Song of penitence, Beethoven
Souls of the righteous, Woodman
**Schubert, Prayer
s. How beautiful, Handel
I will sing, Mendelssohn
*Bach, Prelude & Fugue Am
How lovely, Mendelssohn
b. The Omnipotence, Schubert
God be in my head, Davies
**Clokey, Ballade
s. Savior sweet Jesus, Hildach
My Jesus is my lasting joy, Buxtehude
*Schumann, Sketch Fm
Wesley, Gavotte
Widor, Andante Cantabile
How lovely, Brahms
Blessed be the God, Wesley
The Heart Worships, Holst
**Jongen, Prayer
b. Evening Hymn, Purcell
At evening hour of calm, Bach
Choir of eight select voices (3s. 2c. 1t. 2b.)
- **HERBERT D. BRUENING**
St. Luke's Lutheran, Chicago
'The Life of Christ'
Kneller, Savior of Nations Come
Arise this day rejoice, Walther
Dearest Lord Jesus, Bach
O Jesus grant me hope, J.W. Franck
Pachelbel, From Heaven Above
Rejoice ye Christians, Schroeter
Today is born Immanuel, Pretorius
Lo to us is born, Liebhold
Telemann, Lamb of God
Upon the cross, Isaac
Praise to Thee, Schuetz
Bach, Christ is Arisen
Now Christ is risen, ar. Plueddemann
I am the resurrection, Dressler
Bach, Jesu Joy of Man's Desiring
"A service of prayer and praise . . .
in words set to music by great Lutheran masters."
- **DR. CLARENCE DICKINSON**
Brick Presbyterian, New York
December & January Anthems
Garrett, The voice of one crying
Dickinson, Thy Word is like a garden
Turner, Peace I leave with you
Buxtehude, My Jesus is my lasting joy
Buxtehude, The Twilight Music
Spicker, Holy is the Lord
Nikolsky, Earth is the Lord's
Ahle, Jesu joyaunce of my heart
Sweelinck, Arise oh ye servants
Nagler, Make us strong
Ambrose, Be strong
Mendelssohn, Lord Thou alone
Elgar, Spirit of the Lord
- **GRAND RAPIDS**
Fountain Street Baptist
Junior Choir Festival
Netherlands, Prayer of Thanksgiving

Warlock, Balulalow
Boggs, Come worship Him
Dunhill, Songs of praise
Holst, In bleak midwinter
Magin, A Child's Prayer
Stanton, All things bright
Newton, Every morning mercies new
Dubois, In Thy presence
Negro, I want to be a Christian
Brahms, Savior hear us as we pray
ar. Krone, Old French Carol
Marcello, Give ear to me
ar. Dickinson, Come Marie Elisabeth
Strachauer, Hear O Father
Rachmaninoff, Glorious forever
Tours, O be joyful
Keating, Lord's Prayer
Marryott, Searching Carol
Marcello, As the heart panteth
Tunder, Lord Jesus
Given by some twenty choirs.

- **D. DEANE HUTCHISON**
*First Methodist, Peoria
Anthems of Current Season
Palestrina, Come Holy Ghost
Mozart, Jesu Word of God
DeKoven, Recessional
Macfarlane, Open our eyes
Andrews, Build thee more stately
Bortniansky, Cherubim Song
Davies, God be in my head
Malotte, The Beatitudes
Bohm, Great is Thy love
Roberts, Seek ye the Lord
Speaks, Let not your heart
Gounod, Jerusalem O turn thee
Sergei, My God and I
Buck, Festival Te Deum

- **GEORGE W. KEMMER**
St. George's, New York
Service of Russian Music
Arkangelsky, Day of Judgment
Rachmaninoff, Glory of the Trinity
Tchaikowsky, Lord I cry to Thee
How blest are they
Cherubim Song
Apletscheieff, Lord's Prayer
Lvovsky, Lord our God have mercy
Gretchaninoff, Cherubic Hymn
Kalinnikoff, Lord I cry to Thee
Bortniansky, Cherubim Song
Shvedof, We have no other Guide
- **JAMES WINSHIP LEWIS**
St. Anne's Episcopal, Annapolis
Anthems of Current Season
Bach, Jesu Joy of man's desiring



MORRIS W. WATKINS
of First Congregational, Montclair, N. J., who has
been named executive secretary of Colum-
bia University Alumni Federation.

When it is my Lord's good pleasure
Brahms, How lovely
Candlyn, Benedictus es Domine C
ar. Davison, Thy wisdom Lord
Dvorak, Psalm 149
Gilbert, Let all the world
Gritton, O Emmanuel our King
Handel, And the glory
Ley, Come Thou long-expected
Mendelssohn, How lovely
Purcell, O sing unto the Lord
Rachmaninoff, Blessing and glory
Rhodes, Love of the Father
Shaw, With a voice of singing
Stanford, Te Deum Bf
Titcomb, Missa Sanctae Crucis
Victory Te Deum
Whitlock, Glorious in heaven
Willan, Missa Maria Magdalene

- **DR. HUGH PORTER**
*St. Nicholas Collegiate, New York
January Services
*Franck, Adagio
I will set his dominion, Parker
s. O God have mercy, Mendelssohn
Bach, Credo
**Muffat, Toccata C
Frescobaldi, Elevation
Magnificat, Parker
Prayer for New Year, Schultz
Couperin, Chaconne
*Elgar, Lift Up Your Hearts
Benedictus es Domine, Noble
Cherubim Song, Bortniansky
Whitlock, Exultemus
**Mendelssohn, Song Without Words
Whitlock, Canzona
Holy Lord God, Mozart
The Lord's my Shepherd, ar. Jacob
Widor, Intermezzo
*Widor, Adagio
Great and glorious, Mozart
Widor, 4: Finale
**Schumann, Sketches Fm, Df
Bach, Walk to Jerusalem
Lord we cry to Thee, Zwingli
O Lord increase my faith, Gibbons
Haydn, Menuet
*Whitlock, Folksong
Alleluia, Bach
Word of God, Sachs-Reimann
Whitlock, Paean
**Bach, I Believe in God
Bonnet, Romance; Pastorale.
Magnificat, Stanford
The Sanctus, Luther, ar. Dickinson
Bach, Now Is Salvation Come

- **THEODORE SCHAEFER**
*Covenant Presbyterian, Washington
Anthems of Current Season
Holst, By weary stages
Parker, Lord is my light
Willan, I looked and behold
Bach, Jesu joy of man's desiring
D.McK. Williams, Benedictus
Woodman, A Sword
Noble, Lord of the worlds above
Holst, The Heart Worships
Shaw, Worship
Tallis, Hear the voice
Darke, Rejoice in the Lord
Purcell, Glory and worship
Mendelssohn, O for the wings
Noble, Fierce was the wild billow
Atwood, They that go down to the sea
Glinka, Cherubim Song
Dvorak, God is my Shepherd
Shaw, O Light from age to age
Darke, O hear ye this
Johnson, Thy blessings Father
Sowerby, Te Deum
Woodman, Song in the Night
Spalding, Psalm 24
ar. Tkach, To Thee we sing
Naylor, And there shall be signs

- **ELLIS C. VARLEY**
*Cathedral, Washington
December & January Anthems
Weelkes, Hosanna to the Son
Rathbone, How beautiful
Friedell, King of glory
Martin, The great day of the Lord
Wesley, Lead me Lord
Garrett, The voice of one crying
West, O everlasting Light
Noble, O wisdom
Kastalsky, O gladsome Radiance
Bullock, O most Merciful
Noble, Fierce was the wild billow
Tallis, Venite
D.McK.Williams, Cantata Domino
Titcomb, Victory Te Deum

*Memorial Service to
General George S. Patton*
Bach, All Men Must Die
Presentation of Colors, Entrance of
George S. Patton Tank Corps, Announce-
ments by Post Commander, Address by
Col. H. H. Semmes, D.S.C., Processional
Hymn ("The congregation is asked to
join in the singing at the second stanza"),
Sentences.

Psalms 23, Davis
Scripture (Romans 8:14).
Souls of the righteous, Noble
Sentences, Apostle's Creed, Prayers, Bene-
diction, Taps, National Anthem, Retiring
of Colors, Recessional.
Guilmant, Funeral March & Chant

- **DR. DAVID MCK. WILLIAMS**
St. Bartholomew's, New York
January Music
Communion Service, A.J.Eyre
When Jesus our Lord, Mendelssohn
Magnificat Bf, Willan
Thee Lord before the close, Gardiner
"Sages of Sheba," Bach
Rheinberger's Pastoral Sonata
Te Deum, R.V.Williams
O God when Thou appearest, Mozart
How radiant shines, Cornelius
Lord is a man of war, Handel
Handel, Con. D: Allegro
Benedictus es Domine, Noble
Ho everyone, Martin
Magnificat D, Sowerby
Radiant morn, Woodward
Earth is the Lords, Boulanger
Alleluia, Mozart
Lead me Lord, Wesley
Andriessen, Chorale 3
Benedictus es Domine, DeCoster
I Paul the prisoner, D.McK.Williams
Magnificat G, Wood
"St. Paul" selections, Mendelssohn
Vierne, 3: Allegro Maestoso

February Music
Communion Service, Titcomb
Sanctuary of my soul, Wood
Magnificat Af, Harwood
"Engedi," Beethoven
Bach, Fugue Gm
Te Deum, Titcomb
All creatures of our God, Chapman
Magnificat Ef, Marchant
"Creation" excerpts, Haydn
Vierne, 4: Allegro
Benedictus es Domine, Beach
In the year, D.McK.Williams
Magnificat Ef, Brewer
"Creation" excerpts, Haydn
Reger, Intermezzo
Benedictus es Domine, Noble
Jubilate Deo, Noble
Blessing glory wisdom, Bach
Magnificat A, Beach
O gladsome Light, Arkhangelski
I will magnify Thee, Palestrina
My song shall be, Mendelssohn
All people that, Bach
Franck, Piece Heroique

- **WORCESTER, MASS.**
Memorial Auditorium
Gloria, Mozart
Create in me, Brahms
How lovely, Brahms
Handel's Concerto 2 Bf
Bach, Sheep May Safely Graze
Fantasia & Fugue Gm
My Lord what a mornin', ar.Burleigh
There is a balm, ar.Dawson
Set down servant, ar.Shaw
Reubke's Sonata
Heavenly Light, Kopylov
Waters of Babylon, Adler
Hear my prayer, Arcadelt
Daquin, Noel Grand-Jeu
Dupre, Variations on a Noel
He watching over Israel, Mendelssohn
And then shall your light, Mendelssohn
Presented by Worcester Association of
Church Musicians, choirs of 28 churches,
Robert Shaw director, E. Power Biggs or-
ganist. Choirs individually learned the
music, "so in two 3½ hour rehearsals, Satur-
day evening and Sunday afternoon," the
final finishing was done; "rehearsals under
Bob Shaw's direction do not have a dull
moment. We hope this will become an an-
nual event in our city."—T.C.L.

Prizes & Competitions

- \$1,000. is offered by Hollywood Bowl As-
sociation, as the Gershwin Memorial Award,
to native or naturalized citizens, for an or-
chestral work; contest closes May 1. Full
data from the Association, 2301 N. High-
land Ave., Hollywood 28, Calif.

Three \$100. prizes are offered by National
Association for American Composers and
Conductors, for works especially adapted to
young musicians, for orchestra and solo
string, solo woodwind, and solo brass; com-
position should be limited to 3½ minutes;
closes May 31; data from 15 West 67th St.,
New York 23.

Harold Shapero, Newton Center, Mass.,
has won the \$1,000. Gershwin Memorial
prize offered by B'nai B'rith Victory Lodge,
New York, for his Serenade in D; he also
wins publication of the music and a first per-
formance on March 16 in Carnegie Hall, New
York, by the Rochester Philharmonic.

Extortion, New York Style

- A corporation founded in 1908 in New
York City is now building a new factory in
Plainfield, N.J. The reason: "fifteen taxes
and license fees the firm now pays to New
York, city and state." Said the owner, "It
takes considerable time and it costs money to
keep track of all the regulations and conduct
inspectors through the plant." He'll save
most of that in New Jersey.

Organ Maintenance

Rebuilding — Repairs
Additions — Tuning

Organ Chimes
Amplified Tower Chimes

Yearly Maintenance Contracts

Courteous and Dependable
Pipe Organ Service

by Factory-Trained Experts

Chester A. Raymond

Organ Builder

44 Spring Street — Princeton, N. J.
PHONE 935

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Joseph W. CLOKEY

Will R. Cornelius

Organist and Recitalist
SHRINE COLISEUM
Los Angeles — California

Dubert Dennis

M. M.
TEACHER — CONCERTS
First Christian Church
Oklahoma City

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
Pilgrim Congregational Church
Saint Louis 8, Missouri

Robert Elmore

Concert Organist

Mgt.: Bernard R. LaBerge, Inc.
119 West 57th St. — New York

Anne Douglass Evans

Associate Organist
and Director of Choir School
St. Paul's Cathedral
Houston — Texas

Harold Fink

Recitals

Box 242 Englewood, N. J.

Charles W. Forlines

RECITALS
Associate Professor of Music
MORRIS HARVEY COLLEGE
Charleston, West Virginia

Grigg Fountain

M. Mus.
Organist and Choirmaster
First Baptist Church
Spartanburg, S. C.



Richard T. Gore

F. A. G. O.
Professor of Organ and Composition
Head of the Music Department
THE COLLEGE OF WOOSTER
Wooster, Ohio

Horace M. Hollister

M.S.M.
Associate Organist
Director of Music for Young People
Madison Avenue Presbyterian Church
New York City

Harry H. Huber

M. Mus.
Organist and Choirmaster
First Methodist Church
Hutchinson, Kansas

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

August Maekelberghe

Compositions for Organ:
Triptych (H. W. Gray Co.)
De Profundis Clamavi (Gray, in process)
Fantasia (J. Fischer & Bro.)

Richard Purvis

Organist — Composer
Conductor
Bandleader U. S. ARMY

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Lauren B. Sykes

A. A. G. O.
Organist-Choirmaster
First Christian Church
Conductor, Multnomah A-Cappella Choir
Portland, Oregon

Harry B. Welliver

MUS. M.
Organist
State Teachers College
MINOT NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
Long Beach, California

Adolph Steuterman

Who makes his church music serve a whole city

• To stick to one job and change it from a purely local to a truly city-wide service is the record of Adolph Steuterman, with Calvary Church, Memphis, Tenn., since June 1919.

Mr. Steuterman was born on a Dec. 18 in St. Louis, Mo., had his highschooling in Memphis, then two years of college, and finally his full time to music, studying organ with R. J. Hall, Charles Galloway, Dr. Wm. C. Carl, Dr. T. Tertius Noble; theory etc. with Clement R. Gale, Warren R. Hedden, Dr. Noble, and others. He earned his F.A.G.O. in 1917.

In 1914 he was appointed to Dutch Reformed, Elmhurst, N.Y., moving the next year to All Souls Episcopal, New York, and in 1919 to his present Calvary Episcopal, Memphis, where the organ is a 3-66 Aeolian-Skinner built for and dedicated by him Jan. 26, 1936 (see June 1936 T.A.O.). He has an adult chorus of 48 with six soloists and a junior choir of 35 girls.

So far he has given 122 organ recitals in Calvary and 49 in other cities; in 1928 he introduced organ-piano duet recitals and has given eleven; oratorio performances with orchestra accompaniment number 54 and include Bach's "St. Matthew" and the Brahms "Requiem."

He served with the 77th Division in World-War 1 and was with the artillery in three major battles. He has visited Europe five times, Russia twice, the Near East, Central and South America, the Orient, and through North America. He is a member of Calvary Church, the Chickasaw Golf Club, a Mason, and a Rotarian. His father was a professional musician, with the St. Louis Symphony. And the newest biographical fact is that he broke his bachelorhood Feb. 5, 1946, by marrying Gladys Elizabeth Crisman, the ceremony performed in his own Calvary Church.

Let's Not Grow Careless

• Too many subscribers neglected to give their postal zone numbers when sending changes of address. This zone-number system for our largest cities is one of the best things (even if a nuisance) the postoffice ever did in improving its service to the taxpayers; everybody should know his own zone number and make it invariably a part of his address.

One Dictator Less

• The supreme court has ruled that the postmaster general in Washington is not hired by Americans to tell them what they may read and what not; accordingly the Magazine Esquire has (as all honest men know it always had) as much right to use the mails as anyone else; the postmaster's order barring Esquire from the mails is therefore ruled dictatorial and too un-American to be tolerated. Finding was on matters of justice, since no labor-union's petition for more money & less work was involved.

**ADOLPH STEUTERMAN**

one of the most important musicians in his tri-state district who has made the music of his church a city-wide cultural benefit to all

St. Patrick's Cathedral, New York

• is undertaking a \$2,000,000. repair job on its exterior. Blasting in the neighborhood caused a segment of stone-work to fall about a year ago, and expert examination revealed the need for a minute examination of the entire structure. The Cathedral was begun in 1858, the spires completed in 1888. The work will take many months.

Choir Goes Visiting

• Gordon E. Young and his choir of the First Presbyterian, Lancaster, Pa., went to Grace Methodist, Harrisburg, Feb. 3 and gave a vesper program:

Shaw, Processional
Bach, Prelude & Fugue Bm
Sanctus, Bach
Mulet, Carillon Sortie
Let Thy holy presence, Tschesnokoff
Open our eyes, Macfarlane
Lord of the worlds above, West
Bonnet, Matin Provencal
Chant sans Paroles
Widor, 5: Toccata

Straight or Not?

• A correspondent says (quite vehemently, though goodnaturedly) that the Senator's organ (Feb. p.38) is not straight at all; he points to the stop-couplers. We point to the console, from which the organ is played and upon which its tonal effectiveness depends, and also to the Pedal Organ; in each place a complete instrument, 100% straight, is to be found, not using and not depending upon a single borrow anywhere. The stop-couplers are a concession to the type of player the Senator and many others call romantic, for want of a better name. But they are in no sense important to the ensemble or the instrument's tonal assets.—T.S.B.

CHARLES W. MCMANIS

ORGANBUILDER

Just back from a study of European organs, courtesy of U. S. Army, and ready to resume organ-building, with special attention to small organs for church and residence where refinement of voicing is at a premium.

1213 Haskell Avenue

Kansas City 2, Kansas

HEADQUARTERS
for CHOIR GOWNS
PULPIT ROBES
Vestments • Hangings • Stoles
Embroideries, Etc.
NEW CATALOG on Request

NATIONAL CHURCH GOODS SUPPLY CO.
Division of
NATIONAL ACADEMIC CAP & GOWN CO.
2211 23 ARCH ST. PHILADELPHIA 7, PA.

Obituaries

• The purpose is to record, with deep regrets, the passing of members of the organ world, but not to eulogize; in each case the record is as complete as available data permit.

John Spencer Camp

• died Feb. 1 in the hospital in Hartford, Conn. He was born Jan. 30, 1858, in Middletown, Conn., had his highschooling there, graduated from Wesleyan University in 1878 with B.A. degree, receiving the M.A. in 1880; in 1921 Trinity College, Hartford, gave him the Mus.Doc. He studied organ with Harry Rowe Shelley, Dudley Buck, Samuel P. Warren, theory and other music subjects with Buck, Antonin Dvorak, George H. Howard, E. A. Parsons.

From 1882 to 1906 he was organist of Park Congregational, Hartford; from 1906 to 1918, Center Congregational. From 1902 to 1911 he was conductor of the Hartford Philharmonic orchestra of 60 players. He com-

posed rather extensively, including orchestral pieces, cantatas, anthems, organ pieces, etc.

His wife, Susie V. Healy whom he married in 1885, died in 1923; his only survivor is a brother. He was treasurer of the former Austin Organ Co. and a trustee of Hartford Municipal Auditorium, Bushnell Memorial Hall, and Wesleyan University which latter he endowed with a \$100,000. Chair of Music.

David Edgar Crozier

• died Jan. 13; for 18 years he was organist of the First Presbyterian, Philadelphia, followed by some 25 years in two Harrisburg churches.

J. Bertram Fox

• died Jan. 24 at his home in New York City after a long illness. Known as a composer of songs and choral works, he was born 64 years ago in Stamford, Conn. He is survived by a son and two daughters.

Mattie A. Ganong

• died Jan. 11, in Mahopac, N.Y., her birthplace; widow of Willis A. Ganong, she had been a church organist. Survivors are a son and daughter.

Dion W. Kennedy

• died Jan. 14 at his home in Santa Barbara, Calif., after a brief illness. He was born Nov. 1, 1882, in Waterbury, Vt., studied music first with his father and later with Harry Rowe Shelley, Charles Lee Tracy, Richard Henry Warren.

His organ positions included the Episcopal Cathedral, Burlington; First Methodist, Montclair; churches in New York City, etc. Ten years ago he went to Santa Barbara as organist for the late George Knapp; for the past seven years he was organist of All Saints, Montecito, and a member of the vestry. He was a composer and was officially associated with Mission Music Co., reorganized last year.

In New York he was long associated with the organ department of the Aeolian Co. and did much broadcasting for N.B.C.

He married Alice Richards Kennedy in 1911 and is survived by her and their son and a granddaughter.

Feliks Nowowiejski

• died in Poznan, Poland, aged 63. He was prominent as composer, including some organ music, and as choirmaster. He was born in Wartenburg, East Prussia, won various prizes, taught in the Cracow and Warsaw Conservatories, and was an honorary member of the Organ Music Society, London. Beside organ and choral works he wrote symphonies and several oratorios. When the Germans invaded Poland, he was writing an oratorio, "Symphony of Peace," which he later completed. While in a German prison camp he "became permanently paralyzed," though details are of course mysteriously absent.

Thomas R. Phillips

• died suddenly Dec. 24, aged 90. He was educated in England and settled in New York in 1887; in 1888 he became organist of Zion Church, Dobbs Ferry, transferred in 1892 to Church of St. Mark, Brooklyn, then in 1914 to Mission Church of Transfiguration, and finally in 1920 to Trinity Church, Hewlett, retiring in 1926. At the age of 89 he played a service in the Brooklyn Church of the Redeemer, at the special request of one of his former choir-boys.

Carl Edward Theobald

• died Dec. 15 in Millvale, Pa., at the age of 73. He was a lawyer by profession, graduating from the University of Michigan in 1898; he was organist of the Millvale Presbyterian from 1893 to 1926. He is survived by his widow and daughter.

Mary Ida Wick

• died Feb. 9 in Highland, Ill., after a brief illness, at the age of 65. She was the wife of John F. Wick, president of the Wicks Organ Co.



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- *MARJORIE HODGES
University of Washington
Senior Recital
Bach, Fugue a la Gigue
Come Sweet Death
Handel, Con. 5: Presto
Franck, Chorale E
Widor, 6: Allegro
Vierne, Berceuse
Bingham, Roulade
Karg-Elert, Mirrored Moon
McAmis, Dreams
Mulet, Carillon-Sortie
- *FREDERICK C. MAYER
West Point Cadet Chapel
*Handel, Conquering Hero
Bach, Prelude & Fugue Em
Chopin, Funeral March*
Elgar, Carillon*
Widor, Salvum Fac Populum Tuum (with brass and tympani)
*Rinck, Variations Wie Schoen
Bach, Christmas Oratorio Chorale
Tchaikowsky, Christmas
Dupre, Passion Symphony: Allegro
Arcadelt, Ave Maria
Best, Christmas Postlude

WILLIAM A. GOLDSWORTHY

A.S.C.A.P.

Composition

Improvisation

Service Matters

Criticizing and Editing mss.
for Composers

St. Mark's in the Bouwerie
234 East 11th St. New York



Peabody Conservatory

REGINALD STEWART, Director
Baltimore, Md.

Summer Session June 24th Aug. 3rd

Staff of eminent European and American masters including

Edouard Nies-Berger

the distinguished concert organist

Tuition in all grades and branches. Special courses in Group Piano Instruction

Practice Pianos and Organs Available

Arrangements for classes now being made

Circulars Mailed

FREDERICK R. HUBER, Manager



GUSTAV F. DÖHRING INVITES DEMONSTRATION OF HILLGREEN, LANE & COMPANY ORGANS OF QUALITY

225 Fifth Ave., New York 10 — Tel.: Ashland 4-2348

YES we are in production again at the factory within the limits of scarcity of essential pipe metals. Any organ, however old, has material value present, fit to be used in reconstruction and modernization. We guarantee satisfactory results.

Efficient Maintenance — Repairs — Revoicing

• *REGINALD L. McALL

Church of Covenant, New York
'Festival Evening of Music'

o-c-v. Heeremans, March for Festival
Widor, 1: Intermezzo

o-v. Veracini's Sonata da Camera

Mendelssohn, Scottish Sym.: Adagio

Bach, We Thank Thee God

o-c-v. Rode, Air Varie

Handel, Water Music: Air & Hornpipe

o-v. Coke-Jephcott, Melodie Religieuse

Boellmann, Ronde Francaise

o-c. Popper, Devotion

Vierne, Carillon

Program played by six people, three playing organ, one cello, one viola, and two violin. (Nope, not a mistake; Mr. Heeremans doubled at organ and violin.)

Remick D. Clark

Honored on his thirtieth anniversary

• Ten years ago these pages noted the honors paid by All Saints Church, Meriden, Conn., to its organist on his 20th anniversary; he has now completed 30 years with his church and again is celebrated—with "a \$50. bonus and a \$100. raise from the parish, a grand music-case from the vestry, and a basket of Easter lilies from the choir."

The celebration was held Feb. 3; the Rev. Richard Elting, rector, from the pulpit announced that one of Mr. Clark's pupils would take the organ for the end of the service, and "as the choir left the chancel, he came to the console, escorted me down the aisle, and stood beside me while I shook hands and took the ribbing of some 200 members of the parish."

In his total 35 years of playing, Mr. Clark has been on the bench every Sunday but five—one out for sickness and four on vacation; "I spent most of the summers at my shore cottage and like to run home Sundays and play for a change."

Mr. Clark was born on a July 2 in Meriden and had his schooling there; he studied violin for four early years and then piano at the age of 16; later he studied organ with George G. Marble, voice with Clifford Wiley. His first church work was as substitute in St. Andrew's, Meriden, in 1910, followed by appointment to St. Peter's, Cheshire, to Trinity Methodist, Meriden, in 1912, and finally in 1916 to his present All Saints, where he plays a 3-31 Kilgen installed in 1929 and directs an adult chorus of 26, children's choir of 12, and a quartet of soloists, in two rehearsals a week.

"I hated school," says Mr. Clark, "and was allowed to quit highschool if I agreed to spend the school hours at music instead, so between piano, organ, theory, and voice, I spent six hours a day at music from 1906 to 1918."

St. Luke's Choristers

Long Beach, California

William Ripley Dorr, Director
Mus. Bac., B. S.

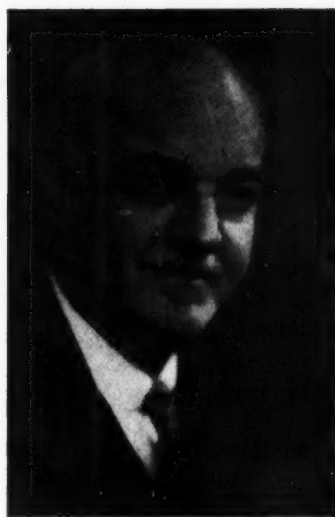
Current and forthcoming motion picture releases:

"The Corn is Green"—"Nobody Lives Forever"
"Of Human Bondage"
"For Our Vines Have Tender Grapes"

Emerson Richards

Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY



REMICK D. CLARK
completes 30 years with All Saints, Meriden, Conn., and is royally celebrated by the Church.

He is music director for the Kiwanis Club and has not missed a regular meeting in ten years. He remains a bachelor. Salt-water fishing and sailing are his hobbies. From the tribute paid him by his rector and printed both in the Sunday calendar and in the local newspaper, making good church music is his chief hobby. And appreciating it & him seems to be the Church's hobby.

He's Still in That Army

• But maybe not for long. "He's Out of That Army Now," says ARTHUR J. REINES, of Asbury Park, N.J., late in January, speaking of himself—possibly somewhat on the joyful side? But never mind, we had "forty months of service" and that's about enough for any organist.

"I played that 3m in the Walcker factory that Mr. McManis wrote about and found it quite excellent and a thrill to play. I have a reed with a wood shallot from the Dom in Munich; it is also known as the Marienkirche. The only things left standing

are the two large towers and front; the organ is buried under tons of brick and cement.

"I must Hammondize a recital Sunday, so practise calls. You have no idea how sick you can get of playing one of those—until after you have done it for several months."—T5 ROBERT J. WERVEY.

"Through three battle campaigns—Rhine-land, Battle of the Bulge, and the final battle of central Germany—T.A.O. was promptly delivered right up to the fighting front. I am now, after four years, on my way home.

"In September our I. & E. officer 1st Division Artillery, asked me if I wanted to attend Trinity College of Music, London, for the fall term while waiting my turn to be redeployed. He didn't have to ask twice, and in three days I was flown from Munich to London in a C-47; some 150 soldiers were enrolled in speech, dramatics, and music. We were adequately quartered in a hotel only a block from St. Mark's Anglican Church—historic, fashionable, and comparable to St. Bartholomew's, New York. Maurice Vinden has a very fine paid mixed choir there, and as he was on the faculty, he extended an invitation for us to attend his rehearsals and

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

'Contemporary American Organ'

(Four Editions)

1112 South Wabash Avenue
Chicago 5

School of Sacred Music

UNION THEOLOGICAL SEMINARY

The Rev. HENRY PITNEY VAN DUSEN, Ph.D., S.T.D., President

HUGH PORTER, Sac.Mus.Doc., F.A.G.O., Director

CLARENCE DICKINSON, Mus.Doc., Litt.D., Director-Emeritus

Courses in everything pertaining to the

Ministry of Music of the Church

Degrees: MASTER OF SACRED MUSIC — DOCTOR OF SACRED MUSIC

FACULTY

Carl Bergen
Lowell P. Beveridge
Clarence Dickinson
Helen A. Dickinson
Harold W. Friedell
Charlotte Lockwood Garden
Alfred M. Greenfield

Ralph A. Harris
Marguerite Hazzard
Normand Lockwood
Wallace McPhee
Mrs. William Neidlinger
Anne Robertson

Franklin Robinson
Frederick Schlieder
George Wm. Volkel
Christos Vronides
Morris Wynn Watkins
Corleen Wells
David McK. Williams

Year Begins September 25

Catalogue on Request

UNION THEOLOGICAL SEMINARY

Broadway at 120th Street

New York 27, N. Y.

observe services from the console; he has a Leathbury-Reaper organ and Marcel Dupre always broadcasts from it when he visits London.

"I enrolled, at army expense, in organ with Herbert F. Ellingford; despite his advanced years he is still a gifted teacher and keenly alert. We worked on literature of various schools and I bought up all the old modern English organ music I could lay hands on. Incidentally I appeared in recital on the 3m Hill in Trinity College Music Hall.

"Alec Rowley was my improvisation, composition, and appreciation teacher; he was so clever and such a humorist that the British and American students jammed the Hall for

his lectures. For choral conducting we had C. Kennedy Scott and our genial principal, Dr. W. Greenhouse Alt. It fell to my lot to accompany the College choirs in a performance of 'The Messiah' Dec. 6 in St. Mark's. All the men soloists were American soldiers, the women soloists were British.

"We had access to some of London's great organs for practise. Free train rides enabled us to travel all over England and Scotland. One of the highlights was Dr. Peasgood's recital in Westminster Abbey where we were invited to sit around the great console. St. Paul's Cathedral, London, was using a hand-pumped 'squeeze-box' temporarily; the organ will be restored by Easter.

"The concerts and organ in Albert Hall, London, were most attractive; an outstanding event was the Goldsmith choir's performance of Bach's 'B-Minor Mass' with orchestra & organ.

"The whole experience far exceeded my expectations—thanks to the Army, for this European musical experience had been hoped for all my life. School closed Dec. 8 and I was granted a certificate with the grade of 'Superior.' We were then sent to a camp to be processed for redeployment, but Dec. 19 I fell from the exit in a darkened train and broke my leg in two places; it will be necessary to return to Indiana for further hospitalization before I can resume my work in Zion Evangelical and Jordan Conservatory." —DALE YOUNG.

School of Sacred Music

• March 19, 8:15, Dr. Hugh Porter presents the M.S.M.-degree candidates in a performance of "Elijah," in James Memorial Chapel, New York. The candidates will do the entire job—singing, playing, directing.

Conductors: Mary Crutchfield, Norman Fisher, Farley Hutchins, Robert Jaques, Paul Jones, David Miller, Wesley Morgan, Katharine Rodgers, Mary Stonebrook, Frank R. Zahniser.

Accompanists: Marjory Craig, Miss Crutchfield, Frances Deen, Mr. Fisher, Adam Hamme, Mr. Hutchins, Mr. Jaques, Lois Kadel, Rose Lessard, John Lively, Mr. Miller, Mr. Morgan, Jack Ossewaarde, Miss Stonebrook, Hans Vigeland, Mr. Zahniser.

Singers: Doric Alviani, James R. Carley, Miss Deen, Sara Golden, Frances Keiffer, Betty Kerr, Lois Koon, Mildred Ellen McKee, Jean McNicol, Robert B. Morris, Lloyd Pfautsch, Mary Lewis Phillips, Harriet Porter, Orcenith Smith, Miss Stonebrook, Burton Trimble, Doris Veazie.

Among these candidates, 14 at present hold positions as organists & choirmasters, one is choirmaster only, another is soprano soloist & choirmaster, one is organist only, two are directors of junior choirs, one is on leave from a university faculty, and another is a clergyman.

March Programs & Events

• Baltimore: Thomas Dunn scholarship recital, Peabody Conservatory, March 11, 8:30.

Do.: Edouard Nies-Berger faculty recital, Peabody, April 5, 4:00.

Boston: Dr. Francis Snow program of Gregorian, March 12, 8:00, Trinity Church, chants, music of Vittoria, Morales, Dr. Snow, Everett Titcomb.

Des Moines: Dr. Frank B. Jordan faculty recital, Drake University, March 3, 4:00.

New York: Hugh Giles musicales, March 18, Britt Trio, March 25, Bach "Magnificat," April 1, Saidenberg Little Symphony, Central Presbyterian, Park Ave. & 64th St., at 8:30.

Do.: John Harms Chorus, Bach's "St. Matthew," Alexander Schreiner accompanist, West End Presbyterian, March 31, 4:00.

Do.: Oratorio Society, Alfred Greenfield conducting, Bach's "B-Minor Mass," Carnegie Hall, March 21, evening. "This will be the 20th complete performance of this work in New York City by the Society."

Philadelphia: Walter Baker musicales, First Baptist; see Nov. p.296.

Do.: James Allan Dash directs Bach So-

Clarence Dickinson

M.A.; Mus.D.; Litt.D.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church;
Member of Faculty, School of Sacred Music
of Union Theological Seminary.

1140 PARK AVE. - NEW YORK 28, N.Y.

Charles H. Finney

A.B., Mus.M., F.A.G.O.

DEAN of the MUSIC DEPARTMENT

Friends University

WICHITA KANSAS

John A. Glaser

Hedding Methodist Church

POUGHKEEPSIE, N. Y.

Alfred Greenfield

Conductor

Oratorio Society of New York

Chairman, DEPARTMENT OF MUSIC
University College - New York University

D. Deane Hutchison

Recitals and Instruction

FIRST METHODIST CHURCH

PEORIA, ILLINOIS

Mgt. Val Jayne

Frank B. Jordan

Mus. Doc.

Drake University

DES MOINES

IOWA

Laurence H. Montague - A. A. G. O.

North Presbyterian Church

Buffalo, New York

Robert Baker

Sac. Mus. Doc.

TEMPLE EMMANUEL

New York

FIRST PRESBYTERIAN CHURCH

Brooklyn

RECITALS

INSTRUCTION

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Richard Keys Biggs

BLESSED SACRAMENT CHURCH

HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

WILLIAM G. BLANCHARD

Organist

Pomona College

CLAREMONT

CALIFORNIA

Palmer Christian

Professor of Organ

University Organist

University of Michigan

Ann Arbor

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

St. Mary's in the Garden

531 West 126th Street

NEW YORK CITY

Special course in
Organizing and Training Junior Choirs

ciety festival, Academy of Music, March 15, 8:00.

Radio: Dr. Robert Leech Bedell, WNYC, Tuesdays at 11:20 a.m., e.s.t.

Sewickley, Pa.: Dr. Healey Willan recital, St. Stephen's, April 2, 8:15.

• **DR. LEO SOWERBY**

St. James Church, Chicago

March 12, 8:30

Sweetlinck, Fantaisie

Bach, Prelude & Fugue A

Sowerby, Requiescat in Pace

"Three Psalms" (bass & organ)

Rhapsody (first performance)

Mendelssohn, Prelude & Fugue G

Franch, Final Bf

• **DR. ELMER A. TIDMARSH**

Union College, Schenectady

March 3, 4:00

Lansing, Festival March

Clokey's Mountain Sketches (four)

Russell, Song of Basket-Weaver

Bells of St. Anne

Gershwin, Rhapsody in Blue

Nevin, The Rosary

Gaul, All Saints Day

Cole, Rhapsody

• **JULIAN R. WILLIAMS**

Calvary Church, Pittsburgh

March 11, hour not named

Bach, Prelude & Fugue Em

Couperin, Benedictus

Gabrielli, Canzone

Franch, Chorale Bm

Vierne, Divertissement

Andriessen, Chorale 3

Weaver, Bell Benedictus

Fichthorn, Chanson d'Ete

Weitz, Regina Pacis

Later

• Dr. Albert Riemenschneider's 14th annual Bach festival, Berea, Ohio, is scheduled for April 26 to 28; details next month.

Dr. J. Julius Baird

• has been appointed to succeed the late Dr. Harvey B. Gaul as teacher of organ and composition and member of the board of governors in Fillion Studios, Pittsburgh.

Robert G. Derick

• of the First Methodist, Montclair, N.J., has been appointed to the First Presbyterian, Verona, N.J., succeeding Dorothy L. Westra who had to relinquish her duties because of ill-health. Mr. Derick continues to head the vocal and instrumental music work in Essex County Vocational and Technical High-schools in Newark and Bloomfield; he is also conductor of the Caldwell Women's Chorus. When war came he was finishing his scholarship in the Staatliche Hochschule for Music, University of Cologne, studying operatic conducting and church music.

Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdwick 3-5628

NIGHT AND DAY

**Emergency Service
Yearly Contracts**

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

**An Organ Properly Maintained
Means Better Music**

James R. Weeks

• of the First Presbyterian, McKeesport, Pa., has been appointed to the Second Presbyterian, Memphis, Tenn., as organist, choir-master, and director of religious education. Present quartet choir will be changed to adult chorus with junior choir; organ is a 3m Austin. The Church has already purchased a new site and will erect a new edifice as soon as conditions permit. Mr. Weeks, native of Marietta, Ohio, earned his Mus.Bach. in Westminster Choir College in 1938.

Readers' Wants

• Audsley's Art of Organ Building and Organ of the Twentieth Century are wanted; report to T.A.O.

A small second-hand organ or Hammond electrotone is wanted by George Meyer, Plutart Road, Highland, N.Y.

Copies of T.A.O. for Jan., Feb., April, and May 1943, are wanted by Bruce M. Williams, 28 Kenwood St., Pittsfield, Mass.

An organist and full-time minister of music for a Baptist church in one of Virginia's largest cities is wanted; address D.N.O., c/o T.A.O.

Fostering Hymn-Singing

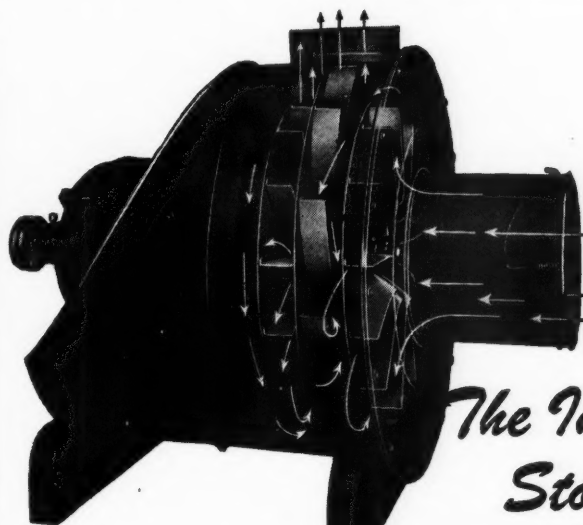
• J. Harris Walker, St. Andrew's Church, Wilmington, Del., writes:

"The enclosed mimeographed sheet was handed to all who attended our family eucharist last month—a service held the third Sunday of each month, primarily for the church-school students and their parents. Breakfast is served after the service. The junior choir (boys and girls, aged 9 to 15) sings at this service."

The mimeographed sheet urged congregational participation, dealing in an explanatory way with the music assigned to the congregation.

Just Perfectly Marvelous

• Some 140 million Americans cannot avoid inflation through their own intelligence & actions, we are told; but there is one man who can do it—can do what 140 million others can't. How? Just trust him and do as he says. How do we know we can trust him? How do we know he can do it? Why bless our ignorant hearts, he himself says so. He's Chester Bowles. (Now please don't get nasty about it and point out that he's not been able to do it so far.)



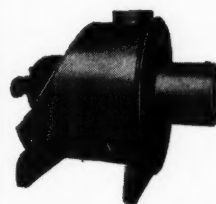
The Inside Story of the ORGOBLO

Some of the reasons why so many Orgoblos installed forty years ago are still operating satisfactorily are indicated in the sectional view of the modern Orgoblo shown above.

The Orgoblo is built of rust-resistant metal, with light weight fans, wide clearances, only two bearings and a sturdy, bridge-like construction.

These advantages contribute to the well known quiet operation, with a minimum of service and repair.

POST-WAR orders will be filled in the order of receipt of "intention to buy." The details can be worked out later.



SPENCER ORGOBLO

HARTFORD

FOR CHURCHES, THEATRES
AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD 6, CONN.

Luther T. Spayde

• and Edna Mack were married Jan. 24. Mr. Spayde is head of the organ department of Swinney Conservatory, Central College, Fayette, Mo., and Mrs. Spayde, graduate of Northwestern University and a Bachelor of Music Education, has for some years served as secretary to the dean of the School of Music. They were married in Luther Memorial Church, Chicago, where Mr. Spayde had been organist from 1927 to 1930.

Ann Celeste Bunch

• joined the family of Mr. & Mrs. William J. Bunch on Dec. 22, 1945. In addition to being proud, Papa Bunch is organist of Central Lutheran, Seattle, Wash.

Howard Kelsey

SECOND BAPTIST CHURCH

SAINT LOUIS

Edwin Arthur Kraft*Recitals and Instruction*

Trinity Cathedral

Cleveland, Ohio

James Winship Lewis

St. Anne's Church

ANNAPOLIS, MD.

Claude L. Murphree
F.A.G.O.

University of Florida

Gainesville, Fla.

Organist-Director
First Baptist Church**G. Darlington Richards***Organist--Choir Master*ST. JAMES' CHURCH
NEW YORK

Madison Avenue at 71st Street

*Ten-Lesson Course in
Boy Choir Training***Albert Riemenschneider**

Director

Baldwin-Wallace Conservatory, Berea
RECITALSINSTRUCTION and COACHING
MASTER CLASSESBaldwin-Wallace Conservatory of Music
Berea, Ohio

DR. THOMAS CHARLES LEE
*composer of a "Requiem for Heroes," for chorus,
narrator, organ, strings, piano, and tympani.*

Dr. Thomas Charles Lee*Composer of an unusual "Requiem"*

• One of the unusual works of the current season would seem to be the "Requiem for Heroes," written by Dr. Lee and directed by him in a performance of Nov. 11, 1945, in a service "dedicated to the men of the First Baptist Church, Worcester, Mass., who gave their lives in the service of their country and humanity." The chorus texts were taken from the Bible, text for the narrator was by Walt Whitman, and Dr. Lee wrote the prefatory 'dedication' text; the work was scored for chorus, narrator, organ, piano, tympani, and 4-part string orchestra. Dr. Lee using 15 string players for his performance.

Dr. Lee was born on an Oct. 22 in Madison, Minn., had his highschooling there, graduated from Oberlin Conservatory in 1936 with the B.M. degree, from the School of Sacred Music, New York, in 1938 with the M.S.M., earning his S.M.D. there in 1945. He studied organ with George O. Lillich, Dr. Clarence Dickinson; theory with Arthur Heacox, Nadia Boulanger, Dr. T. Tertius Noble.

His first church position was the Lutheran, Madison, 1931, followed by Washington Park Methodist, Bridgeport, Conn., in 1936, and his present First Baptist, Worcester, Mass., in 1938, where he has a 4-57 organ installed by Joseph W. Smith in 1938, and directs a chorus of 55 adults and junior choir of 53 in four rehearsals a week. He is a bachelor; hobbies: bowling, swimming, sketching.

Helping Church Attendance

• Rev. Daniel Y. Brink, Trinity Reformed, West New York, N.J., has established a church-going car service in his congregation; members needing transportation phone the church office between 9:30 and 10:00 a.m. on Sunday and are picked up by volunteering members with cars.

Dr. Robert Leech Bedell

• of St. Anne's Episcopal, Brooklyn, N.Y., has been appointed to succeed the late Wm. G. Hammond in the Old Dutch Reformed,

Brooklyn; the organ is a rebuilt Hutchings and the choir is a double-quartet.

Charles W. McManis

• has been released from the army and is now back home in Kansas City, Kans., where he is resuming his organbuilding career, fortified by considerable personal inspection of organs in England, France, Germany, and elsewhere.

Theodore Schaefer

COVENANT-FIRST

PRESBYTERIAN CHURCH

WASHINGTON

D. C.

C. Albert Scholin

M. M.

*Organist - Composer*KINGSHIGHWAY PRESBYTERIAN
CHURCH5010 Cabanne Avenue
St. Louis 13, Mo.**Harold Schwab**

BOSTON, MASSACHUSETTS

GEORGE LARKHAM

SCOTT*Illinois Wesleyan University*
Bloomington, Illinois

ORGAN — THEORY

TEACHING — COACHING

Ernest Arthur SimonBOY VOICE TRAINING
CONSULTING CHOIRMASTER*Choirmaster-Organist*
Christ Church Cathedral*Address:*Christ Church Cathedral House,
Louisville, Ky.**Gordon E. Young***Organist and Choirmaster*

First Presbyterian Church

Lancaster, Pa.

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois

ORGANISTS

(*See advertisement elsewhere in this issue.)

AKIN, Nita, Mus.Doc.
1702 McGregor Ave., Wichita Falls, Texas
BAKER, Robert, Sac.Mus.Doc.*
BAKER, Walter
First Baptist, 17th & Sansom, Philadelphia 3.
BARKER, Cyril, Ph.D., M.M.*
BIDWELL, Marshall, Mus.Doc.*
BIGGS, E. Power
53 Highland St., Cambridge 38, Mass.
BIGGS, Richard Keys*
BLANCHARD, William G.*
CALLAWAY, Paul (in armed forces)
Washington Cathedral, Washington 16, D. C.
CHENEY, Winslow
1425 Broadway, New York 18, N.Y.
CHRISTIAN, Palmer, Mus.Doc.*
CLOCKEY, Joseph W., Mus.Doc.*
COCI, Claire
119 West 57th St., New York 19, N.Y.
COOPER, Harry E., Mus.Doc., F.A.G.O.
Meredith College, Raleigh, N. C.
CORNELIUS, Will R.*
CROZIER, Catharine
Eastman School of Music, Rochester 4, N.Y.
DARNELL, Grace Leeds*
DENNIS, Dubert, M.M.*
DICKINSON, Clarence, Mus.Doc.*
DORR, Wm. Ripley*
DUNKLEY, Ferdinand
St. Paul's Episcopal Church;
Loyola University College of Music;
Author, "The Buoyant Voice";
1915 Calhoun St., New Orleans 15, La.
EDMUNDSON, Garth
New Castle, Pa.
EIGENSCHENK, Dr. Edward
Kimball Hall, Chicago 4, Ill.
EINECKE, C. Harold, Mus.Doc.*
ELLSASSER, Richard
72 Mt. Vernon St., Boston 8, Mass.
ELMORE, Robert
130 Walnut Ave., Wayne, Penna.
EVANS, Anne Douglass*

T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
B—BORROW: A second use of any Rank of pipes (percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS
A—Accompaniment
B—Bombarde
C—Choir
D—Antiphonal
E—Echo
F—Fanfare
G—Great
H—Harmonic
I—Celestial
L—Solo
N—String
O—Orchestral
P—Pedal
R—Gregorian
S—Swell
T—Trombone
U—Rueckpositiv
V—Positiv
Y—Sanctuary
VARIOUS
b—bars
bc—bearded
b—brass
bc—bottom C*
c—copper
cc—cylinders
cc—cres. chamber
d—double
f—flat
fr—free reed
h—halving on
h—harmonic
hc—high C*
l—languid
m—metal
mc—mouth-width
mc—middle C*
o—open
pf—prepared for
r—reeds
rs—repeat stroke
2r—two rank, etc.
s—scale
s—sharp
ss—spotted metal
s—stopped
sb—stopped bass
ss—single stroke
t—tapered to
t—tin
t—triple
tc—tenor C*
u—cut-up
uc—upper C*
unx—unexpressive
w—wind-pressure
w—wood
wm—wood & met.
z—zinc
"—wind pressure
"—diam. of pipe
"—pitch of lowest pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
44"—Diameter of cylindrical pipe.
41—Scale number.
42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note. Dynamics indicated from ppp to fff.
Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top C is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CC-16", CC-8", C-4", c-2", c*-1", c*-6", c*-3".

FERRIS, Isabel Dungan
Wilson College, Chambersburg, Pa.
FINK, Harold*
FINNEY, Charles H.*
FORLINES, Charles W.*
FOUNTAIN, Grigg, M.Mus.*
FOX, Virgil
207 W. Lanvale St., Baltimore 17, Md.
GLASER, John A.*
GLEASON, Harold
EASTMAN SCHOOL OF MUSIC
Rochester 4, N. Y.
GOLDSWORTHY, Wm. A.*
234 East 11th St., New York 3, N. Y.
GORE, Richard T., F.A.G.O.*
GREENFIELD, Alfred*
HARRIS, Ralph A., F.W.C.C., M.S.M., F.A.G.O.
Ch.M. Conductor, St. Paul's Chorists.
157 St. Paul's Place, Brooklyn 26, N.Y.
HOLLISTER, Horace M.*
HUBER, Harry H., M.Mus.*
HUTCHISON, D. Deane*
JORDAN, Frank B., Mus.Doc.*
KELSEY, Howard*
KETTRING, Donald D., M.S.M.
First Congregational, Columbus 15, Ohio
KRAFT, Edwin Arthur*
Trinity Cathedral, Cleveland 15, Ohio.
LaBERGE, Bernard R.
119 West 57th St., New York 19, N.Y.
LEWIS, James Winship*
LOCKWOOD, Charlotte
Sunnybrook Road, Basking Ridge, N.J.
MACFARLANE, Gilbert*
MAEKELBERGHE, August*
MARSH, William J.
3525 Modlin Ave., Fort Worth 7, Texas.
McCURDY, Alexander, Mus.Doc.
Box 87, Princeton, N. J.
MEANS, Claude, F.A.G.O. (in armed forces)
Christ Church, Greenwich, Conn.
MIRANDA, Max Garver, B.M., M.A., A.A.G.O.
Minister of Music
Wayne Presbyterian Church
Wayne, Pennsylvania.
MORGAN, Catharine
705 Stanbridge St., Norristown, Pa.
MURPHREE, Claude L., F.A.G.O.*
NIES-BERGER, Edouard
Organist, Philharmonic Orchestra, New York.
Church of Messiah and Incarnation, Brooklyn.
Conductor, Brooklyn Oratorio Society.
63 West 55th St., New York 19, N.Y.
PICHE, Bernard
136 Michol St., Lewiston, Maine.
POISTER, Arthur
Oberlin Conservatory, Oberlin, Ohio.
PORTER, Hugh, Sac.Mus.Doc.
99 Claremont Ave., New York 27, N. Y.
PURVIS, Richard (in armed forces)*
RICHARDS, G. Darlington*
REIMENSCHNEIDER, Albert, Mus.Doc.*
SCHAEFER, Theodore*
SCHOLIN, C. Albert, M.M.*
SCHREINER, Alexander
1283 E. 50, Temple St., Salt Lake City 2, Utah.
SCHWAB, Harold* (in armed forces)
SCOTT, George Larkham*
SIMON, Ernest Arthur*
SPAYDE, Luther T., A.B., Mus.M.
Central College, Fayette, Mo.
STOFER, Robert M., M.S.M.*
SYKES, Lauren A.*
VAN DUSEN, Frank, Mus.Doc.*
WATERS, Clarence
Trinity College, Hartford 7, Conn.
WEINRICH, Carl
17 Ivy Lane, Princeton, N.J.
WELLIVER, Harry B., Mus.M.*
WHITE, Ernest
145 West 46th St., New York 19, N.Y.
WING, G. Russell, M.S.M.*
YOUNG, Gordon E.*

CONSERVATORIES

LONGY SCHOOL OF MUSIC
Follen St., Cambridge 38, Mass.
OBERLIN CONSERVATORY
Oberlin, Ohio.
PEABODY CONSERVATORY
Baltimore 2, Md.
SCHOOL OF SACRED MUSIC
Broadway & 120th St., New York 27, N.Y.
WESTMINSTER CHOIR COLLEGE
Princeton, N. J.

PUBLISHERS

AMSCO MUSIC PUB. CO.
1600 Broadway, New York 19, N.Y.
BROADCAST MUSIC INC.
580 Fifth Ave., New York 19, N. Y.
FISCHER, Carl Fischer Inc.
Cooper Square, New York 3, N.Y.
FISCHER, J. Fischer & Bro.
119 West 40th St., New York 18, N.Y.
GRAY, The H. W. Gray Co.
159 East 48th St., New York 17, N.Y.
MARKS, Edward R. Marks Music Corp.
R.C.A. Bldg., Radio City, New York 20.
MORRIS, Edwin H. Morris & Co.
1619 Broadway, New York 19, N.Y.
SCHIRMER, G. Schirmer Inc.
3 East 43rd St., New York 17, N. Y.
WOOD, The B. F. Wood Music Co.
88 St. Stephen St., Boston 15, Mass.

BUILDERS

AEOLIAN-SKINNER ORGAN CO.
Main Office: Boston 48, Mass.
New York 22: 4 East 53rd St.
AUSTIN ORGANS INC.
Main Office: Hartford, Conn.
New York 18: 522 Fifth Ave.
CASAVANT FRERES
St. Hyacinthe, P. Q., Canada.
KILGEN, Alfred G. (personal address)
150 Glendale Blvd., Los Angeles 26, Calif.
MOLLER, M. P. Moller Inc.
Main Office: Hagerstown, Md.
Chicago: Allerton Hotel
Louisville: Fincastle Building
New York 17: 1 East 42nd St.
Philadelphia 2: 1505 Race St.
Seattle 4: 810 Third Ave.
REUTER ORGAN CO.
Lawrence, Kansas.
WICKS ORGAN CO.
Highland, Illinois

ARCHITECTS

BARNES, William H., Mus.Doc.
1112 S. Wabash Ave., Chicago 5, Ill.
MONTAGUE, Laurence H.
81 Princeton Blvd., Kenmore-Buffalo, N.Y.
(Associated with Wicks Organ Co.)
RICHARDS, Emerson
Atlantic City, N. J.

CUSTODIANS

DELOSH BROTHERS
Guaranteed used organs, tuning, maintenance
35-08 105th St., Corona, N.Y. HAV. 4-8575.
DOHRING, Gustav F.
225 Fifth Ave., New York, N.Y. ASHland 4-2348.
LAVALLÉE, Wilfrid
All makes of organs tuned, rebuilt, maintained.
325 College Road, New York 63, N.Y.
MOHR, Louis F. Mohr & Co.
2899 Valentine Ave., New York 58, N.Y.
RAYMOND, Chester A.
44 Spring Street, Princeton, N.J.
SCHLETTE, Charles G.
Church organs rebuilt, tuned, repaired; yearly contracts; Blowing plants installed, etc.
1442 Gillespie Ave., New York. WEST. 7-3944

EQUIPMENT

Blowers, see Spencer-Turbine
DEAGAN, J. C. Deagan Inc., Percussion.
1770 Berreau Ave., Chicago 13, Ill.
Electric-Action, see Reissner.
MAAS ORGAN CO., LTD., Chimes
3015 Casitas Ave., Los Angeles 26, Calif.
ORGAN SUPPLY CORP., Organ parts & supplies.
540 East 2nd St., Erie, Penna.
"ORGOBLO," see Spencer-Turbine.
Percussion, see Deagan, and Maas.
REISSNER, W. H. Reissner Mfg. Co., Inc.
Action parts of all kinds.
Hagerstown, Md.
SPENCER TURBINE CO., Blowers
Hartford, Conn.

VESTMENTS

NATIONAL Academic Cap & Gown Co.
821 Arch St., Philadelphia 7, Pa.

T. A. O. DIRECTORY

AMERICAN ORGANIST, THE
Richmond Staten Island 6, New York, N.Y.
DIGGLE, Dr. Roland
260 S. Citrus Ave., Los Angeles 36, Calif.
DUNHAM, Rowland W., Dean of College of Music,
University of Colorado, Boulder, Col.

CLOSING DATES

1st of month, main articles, photos, reviews, past-program columns.
10th, all news-announcements.
15th, advance programs and events forecast.
18th, dead-line, last advertising.
Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paperboards.
Articles: typewritten, double-spaced.

THE AMERICAN ORGANIST
Richmond Staten Island 6
NEW YORK, N. Y.

VICTOR RECORDS ▾ C.B.S. RADIO ▲ ▲ ▲



E. POWER BIGGS

First Transcontinental Tour in Six Years

JANUARY and FEBRUARY 1947

DIRECT ALL INQUIRIES TO:

CONCERT MANAGEMENT ARTHUR JUDSON, INC. • DIVISION: COLUMBIA CONCERTS INC.
113 WEST 57th STREET, NEW YORK 19, N. Y.

T
A
Vol. 21